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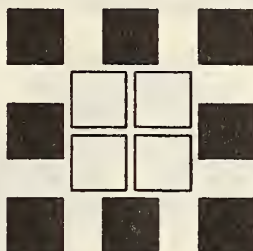


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ILLUSTRATIONS  
OF THE  
ARCHITECTURAL ANTIQUITIES  
OF  
**The County of Durham :**

ECCLESIASTICAL, CASTELLATED, AND DOMESTIC.

BY  
ROBERT WILLIAM BILLINGS.

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The Western View of Durham Cathedral to face the Title Page, and the rest of the sixty-four Plates to follow the Letter-press in the order of their description (i.e. alphabetically).

The four Outline Vignette Plates to be placed according as they are numbered at the conclusion of the Volume.



## INTRODUCTION.

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DURING the progress of our researches amongst the Antiquities of the County of Durham, materials strikingly worthy of notice arrested our attention so frequently and so unexpectedly, that had we attempted to shadow forth all that were important, our work, comprehensive as we deemed it at the outset, would have required considerable enlargement. Many interesting subjects therefore still remain without their fair share of illustration, although four additional plates have been subjoined, without any increased charge to the subscribers; for the public, on whom the success of all speculations depends (especially those of a literary character), have in many instances pronounced judgment so unequivocally against the extension of publications beyond the original proposals, that it has become a matter of no small risk to venture upon additions, which might appear superfluous and arbitrary.

It is not the province of an avowedly picturesque illustration of the "Architectural Antiquities of the County," to enter upon subjects that are not descriptive of the examples portrayed; and here considerable difficulty occurs, for various important points of national and local interest appear so inseparably interwoven with Architectural history, that in the attempt to exclude collateral information, there is no small chance of failure. Hutchinson, the first of the modern Durham topographers, has devoted three thick quarto volumes to the history of the county; and after this comes the great work, in folio, by Surtees, left incomplete after the publication of four volumes. To these we may add the works of the Rev. James Raine, and not least among them a goodly folio upon the history of North Durham. All these works contain a mass of antiquarian,



topographical, and genealogical research, sufficient to repay the labour of all who are inclined to consult them, and furnishing minute particulars to be looked for in vain through the medium of such works as the present.

To Durham may be traced the germ of the present means of transit, in the rude rails of timber, employed in the collieries of the district, subsequently exchanged for those of a harder material. Simple as this contrivance appears, and feeble as it was in its early formation, the necessity of a speedier locomotion called into being that extraordinary production of the mechanician's skill, that wonderful engine, impelled by the agency of an unlimited power, outstripping the denizens of the air in their swiftest flight, and rendering obsolete the once important art of road-making. The name of Stephenson, a northern engineer, is not the least celebrated among the men of genius who have brought it to its present perfection. In the county of Durham military architecture achieved some of its most remarkable feats, the vestiges of which take precedence over all antiquities in the county. Roman roads and Roman stations are traceable in many localities, the great vertebra of the Watling street Road, with its stations at intervals, passing in its course from the Tees to the Tync. These works, however mighty in their day, have been eclipsed in the present time by railways and railway structures, and although the Birmingham Hutton was inclined to rank the triumphs of Roman engineering among the wonders of the world, yet, viewed with the former, they sink into comparative insignificance.

Excepting the Roman station of Lanchester, the Churches of Monkwearmouth, founded in 674, and Jarrow, whose date is 685, lay indisputable claims to priority, for although the See was established at Lindisfarne and a Church erected there in 635, the ravages of the Danes and various other calamities caused the destruction of that edifice, and the remains upon Holy Island are those of a building subsequent in date even to Durham Cathedral. The foundation of the present Cathedral<sup>1</sup> in 1093 may, indeed, be considered as the great rise of architecture in the district, although Norman remains of an earlier period are in existence; such, for instance is the crypt or ancient Chapel of Durham Castle. From the period last named until the commencement of the

<sup>1</sup> A smaller Cathedral, built by Bishop Aldhune in 999, was pulled down, to be re-built on a more magnificent scale.



Scotch wars in 1296, if we may judge by the numerous buildings erected between those periods, the great resources of the See and Cathedral establishment must have been devoted to the ennobling art of architecture, which always has been a permanent monument of a nation's greatness.

From the time of the conquest in 1066, until the year 1190, the Norman or circular style prevailed, and afterwards until near 1300, the elegant architecture known as early English.<sup>1</sup> The fourteenth century marks the period when Gothic architecture had reached its height in the gorgeous and colossal examples, truly designated the decorated style. But the district hitherto so rich in architectural productions was destined to prove barren of this splendour, for the harassing wars between England and Scotland, and the active part taken in the struggle by the Princes Palatine of Durham, were utterly fatal to architectural operations. It is a fact that there is not a building of any note in the county either of the decorated or perpendicular style.

When we name the decorated windows at Houghton-le-Spring, the chancel windows of Easington and Brancepeth, the alterations of Finchale Abbey, and last, but not least, the south choir windows, the altar-screen, and Bishop's throne in the Cathedral, the catalogue of decorated<sup>2</sup> architecture is completed. Prior Wessington (1416-1446), during the commencement of the perpendicular style, laid out large sums of money for architectural purposes, but this expenditure was devoted to the necessary repairs of buildings of early foundation, and, as all renovations were anciently executed in the style prevalent, we have indisputable marks of the works of each date. Some of Wessington's introductions were exceedingly happy: for instance, the tracery introduced into the lancet windows (previously of enormous width) of the Chapel of Nine Altars, at its south end. In the perpendicular style also, are the works of Cardinal Langley (1406-1437), who built the large west windows of the Galilee, and otherwise repaired it. Minor additions and alterations were made in other cases during the fifteenth century, but notwithstanding all we have enumerated, eccle-

<sup>1</sup> The Chapel of the Nine Altars in the Cathedral, the Churches of Hartlepool, Darlington, Billingham, the Chapel at Auckland, and other ecclesiastical edifices all combine to form one of the finest collections of early English mouldings and detail.

<sup>2</sup> We must, of course, add to the catalogue the magnificent Church at Howden, which, though locally situate in Yorkshire, many miles beyond the county of Durham, was part of the county.



siastical architecture was on its wane in Durham from the moment the Bishops were compelled to wield the sword instead of the crozier.

It must not be inferred that the Bishops, as Princes Palatine, were exempt from the requisitions of war ; but in such military operations as were directed against foreign foes, they were merely called upon to supply a contingent force, whilst in the Scotch wars, partaking of the nature of civil strife, they were personally engaged, the enemy advancing frequently even to the palace gates.

Considering the unsettled state of the county, the arena of conflict, from its position as a border district, and subject as it was to the continual inroads and retaliations of the Scotch, we are almost surprised that so many edifices except those of a castellated character still remain ; but nearly all the low built church towers, erected in exposed sites, where a sense of insecurity might be supposed to prevail, bear in their massive construction a closer resemblance to a fortress than to a sacred edifice, and they were fortified on some occasions. Merrington, it is recorded, stood a siege against the Bishop's own forces, and Houghton Church tower was in 1315 the scene of a fatal accident, originating from a Scotch foray.<sup>1</sup> The parsonages as well as churches were sometimes fortified against our northern foes, for we find that the Bishop of Durham, in 1483, licensed John Kelyng, the rector of the last-named place, "to enclose, fortify, and embattle a tower above the lower porch within his manse."

The important part in architectural works, which was taken by the heads of the church, rests upon undoubted evidence. Bishop Flambard (1099-1128) was occupied in building the Cathedral, the Castle, and Framwellgate Bridge, at Durham ; Bishop Pudsey (1153-1195) built Elvet Bridge and the Galilee of the Cathedral. Sherburn Hospital was also his work, and he commenced Darlington Church and Finchale Abbey. Numerous other proofs might be adduced to shew that the ecclesiastical buildings generally emanated from the episcopal seat at Durham, and a short comparison of matters of detail would prove the existence of an operative body working in unison over all parts of the district.

Comparing the Priory Church at Holy Island with the Cathedral at Durham we find the former in many parts a miniature copy of the latter, and this is particularly observable in the columns of the nave. Pudsey's immediate successors,

<sup>1</sup> One John Sayer, while ascending the tower, for the purpose of defence, missed his footing, and, falling upon the pavement, had his brains dashed out.



Bishops Poore and Farnham, were chiefly concerned at Durham with the Chapel of the Nine Altars. Now, if we compare the detail of that building with the foliated ornaments at Sherburn, Sedgefield, or Hartlepool, we shall find their affinity too strong to be questionable.

It was no part of our original intention to enter upon the proportional formation of plans, a subject purely mechanical, and out of place in any but a strictly architectural work. But in collecting the annexed measurements of churches for the purposes of description, we were led to compare their proportions, and from certain coincidences a very interesting question became involved. Had the architects of the middle ages any system of design, or were their plans, like those of the Goths of the present day, mere "rule of thumb"? All the arguments tending towards a settlement of this question have been summarily disposed of, because it was found that no two buildings bore exactly the same proportion. Had this idea of the matter been proved, at what point should we have arrived?—absolute monotony. But is it any reason against proportion, because one church is just half its width to the *centre* of its divisional columns, (*i.e.* the piers separating the body from the aisles,) as is the case with the episcopal chapel at Auckland; or because it is just half *between* the divisional piers as we find to be the case at Easington? Again, is the argument affected otherwise than in confirmation of proportion if we find the nave, as at Brancepeth, to be exactly one-third of the internal width; or that the chapel at Gateshead is a block of building exactly three squares in length? In the multiform changes, (guided by local circumstances, but still in proportion,) which continually force themselves upon our notice in examining the architectural works of our forefathers, lies the very charm of their designs.

Many geometric figures have been used as the foundation of plans, but the circle, the sides and vertices of the equilateral triangle, the parallelogram hexagon<sup>1</sup> and the square, constitute the great variety in design, and whether it be in the plan of a cathedral, the elevation of a window, or a mere tracery panel<sup>2</sup> a few inches square, the same comparative knowledge was employed upon all with invariably good results. Our remarks upon this interesting question shall

<sup>1</sup> The sides of a hexagon produced to form two intersecting parallelograms.

<sup>2</sup> See the Author's illustrations of the geometric tracery of Brancepeth Church and Carlisle Cathedral.

conclude with a reduction of some of the churches to a groundwork of squares, which, if it be the mode adopted by former architects in communicating their plans to the builders, would at once account for the non-existence of ancient working drawings, for the designer would only have to communicate a rough diagram of his plan, bounded by a series of equal squares, and give the dimensions of one, to be perfectly understood by a practical man. Most singularly, the measure we now bring forward, is in each case one square yard.

		NAVE.		CHANCEL.	
		Length.	Width.	Length.	Width.
Billingham Church,	in feet .....	66	39	39	15
	in squares of one yard	22	13	13	5
Chester-le-Street Church,	in feet .....	90	45	33	18
	in squares of one yard	30	15	11	6
Dalton-le-Dale Church,	in feet .....	48	21	24	21
	in squares of one yard	16	7	8	7
Stranton Church,	in feet .....	51	48	33	15
	in squares of one yard	17	16	11	5
Ryton Church,	in feet .....	78	42	30	21
	in squares of one yard	26	14	10	7

No less than six of the chancels are of the same width, 15 feet. Three others are 18 feet each, and there are three 21 feet wide. In the case of Houghton, the width of the chancel, of the transept, and the distance between the columns of the nave, are all the same, 15 feet.



## MEASUREMENTS, IN FEET, OF DURHAM CHURCHES.

	NAVE.				CHANCEL.	
	Compartmentments.	Length.	Width.	Centre part.	Length.	Width.
Auckland Palace Chapel .....	4	87	48	21	—	—
St. Andrew's, Auckland <sup>1</sup> .....	5	90	51	26	48	22
Billingham .....	5	66	39	—	39	15
Brancepeth <sup>2</sup> .....	3	75	43f. 6in.	14f. 6in.	40	19
Chester-le-Street .....	5	90	45	—	33	18
Concliffe .....	5	66	25	16f. 8in.	35	17
Dalton-le-Dale .....	—	48	21	—	24	21
Darlington <sup>3</sup> .....	5	94	44	20	33	21
Easington .....	4	57	44	22	41	18
Houghton-le-Spring <sup>4</sup> .....	5	87	43	18	51	15
Hartlepool .....	6	83	44	21	Originally as large as the Nave.	
Heighington .....	3	48	36	—	39	15
Jarrow .....	Nave modern.				40	15
Lanchester .....	4	45	54	20	41	15
Lindisfarne .....	4	—	46	18	Total length.	138
Medomsley .....	—	66	22	—	35	15f. 6in.
Pittington .....	5	51	39	18	44	13
Ryton .....	3	78	42	—	30	21
Sherburn Chapel .....	—	40	15	—	36	16
Staindrop Church .....	4	—	—	—	48	18
Stranton .....	—	51	48	—	33	15
Sedgefield <sup>5</sup> .....	4	70	48f. 6in.	22f. 6in.	53f. 8in.	20f. 5in.

NOTE.—Length across the Transepts, No. 1, 81 feet; No. 2, 54 feet; No. 3, 76 feet; No. 4, 89 feet; No. 5, 89 feet.

We must now request the reader to refer to a map of Durham, that he may follow us in ascertaining the position of its antiquities. In tracing the course of the rivers which either bound or intersect the county we come upon a large number ; thus, on the banks of the Wear, or in its immediate vicinity, we have *Witton Castle*,<sup>1</sup> Auckland, Brancepeth,<sup>2</sup> *Butterby*, Durham, Kepyer Hospital, Finchale Abbey, Lumley Castle, Chester-le-Street Church, and Hylton Castle.<sup>3</sup> Lastly, at the near approach of the river to the ocean, we have *Monkwearmouth Church*, supposed to contain remains of a date prior to Jarrow.

After naming the antiquities in the line of the Wear, we must not forget to mention the bridges over it at Auckland and Durham, which are among the most important examples of ancient bridge building in the kingdom. Elvet Bridge at Durham, erected by Bishop Pudsey (1153-1195), consists of a series of nine small pointed and ribbed arches, and does not possess interest beyond many other examples, but Framwellgate Bridge,<sup>4</sup> immediately beneath Durham Castle walls, is an important structure, crossing the river by two segmental ribbed arches, each spanning about 73 feet. It was erected by Bishop Flambard (1099-1133). The bridge at Bishop Auckland has two similar arches of about the same dimensions.

Upon or near the banks of the Tees we have Barnard Castle, Gainford, Concliffe, and Darlington ; and upon the Tyne are Ryton, *Stella Hall*, Gateshead, and Jarrow.

If we follow the line of road from Sunderland to Stockton, allowing an occasional digression of the eye towards the sea coast, we find in regular succession Dalton-le-Dale, Easington, Horden Hall, *Hart*, Hartlepool, Stranton, Billingham, *Norton*, and lastly *Stockton*, once celebrated for a Norman castle, and seat of the Bishops of Durham, "that had a great moat about it." Its last occupants were the parliamentary troopers, and it was entirely pulled down (1652) after they had vacated it.

Durham being taken as a starting point, the road in a north westerly direc-

<sup>1</sup> The places marked by *italics* are not illustrated in this work.

<sup>2</sup> Brancepeth is 5 miles S.W. of Durham by the road to Wolsingham.

<sup>3</sup> Two miles north of Hylton, stands Boldon Church.

<sup>4</sup> Another bridge crossed the Wear at Shincliffe, near Durham, built by Bishop Skirlaw about 1400, but becoming ruinous some years back, it was replaced by a modern elliptical arched structure.



tion embraces *Witton Gilbert*,<sup>1</sup> (a small church of late date,) Langley Hall, the Roman Station, and the Church at Lanchester; and on the Northumberland boundary, near to the Roman Station of Ebchester, stands Medomsley.

The road south west of Durham to Barnard Castle has, in its immediate neighbourhood, Merrington, Auckland, St. Helen's or West Auckland, Raby, and Staindrop. Heighington is between Auckland and Darlington, Houghton-le-Spring midway between Durham and Sunderland, and Sedgefield ten miles from Durham on the road to Stockton-upon-Tees. Sherburn and Pitlington are in the immediate neighbourhood of Durham, to the east.

Our Ecclesiastical Illustrations may be divided into five classes—

1. CROSS CHURCHES with a central tower, nave and aisles, transept and chancel. These are Darlington and Houghton-le-Spring. Norton Church, near Billingham, is of this class, and its chancel columns and arches are interesting specimens of late Norman.
2. CROSS CHURCHES with a western tower, otherwise the same as class 1. St. Andrew's Auckland, Brancepeth, and Sedgefield. The tower of Brancepeth is built within the block of the edifice, and an open arch in the eastern side forms the tower into a western compartment of the nave.
3. Churches with a western tower, nave with aisles and a chancel. Billingham, Boldon, Chester-le-Street, Easington, Hartlepool, Lanchester, Pitlington, Staindrop, and Stranton. St. Helen's West Auckland has nave, aisles, and chancel, but no tower, in place of which is a small bell turret on the west gable, similar to that of Dalton. Heighington and Conscliffe differ from this class in having only one aisle to the nave, and the last-named Church has another peculiarity:—half its length of nave from the tower is 15 ft. 8 in. in width; a break suddenly occurs, and the remainder is just one foot wider.
4. Churches with a central tower, nave, and chancel. Merrington, Jarrow.
5. Churches without towers or aisles, in which the chancel is only a continuation of the nave. Medomsley, Dalton-le-Dale, St. Edmund's Gateshead.

<sup>1</sup> Built in the wall of a farm-house near the church, is the head of a double-light early decorated window, probably part of the ruins of Beau Repaire.

Most of these Churches were commenced during the progress of the transition from Norman to early English, and both Hartlepool and Dalton-le-Dale have doorways of the earlier style, while the bodies of the churches are of the later. Pittington has a Norman tower and the north side of the nave is also Norman, while all the other parts belong to the subsequent period. In Easington and Billingham the towers only are Norman, while the churches indicate the first change; but the greatest struggle between the two styles of architecture displays itself in the western towers of the Cathedral. The lower part of these, to the height of the nave clere-story, is Norman, above this is a lofty early English arcade with window openings, and this is surmounted by a Norman arcade; another lofty range of early English columns and arches rises upon the last, and the whole is terminated by a Norman arcade and corbels, now carrying a modern Italianized gothic parapet, designed by James Wyatt.

Many of the Churches were collegiate:—Auckland, Conscliffe, Darlington, Lanchester, Jarrow, Sedgefield, and Staindrop may be cited as still retaining the stall seats of the Prebendaries and Officials.

There were numerous chantry Chapels: Easington had two, Pittington two, Darlington four, Hartlepool three, Sedgefield three, Staindrop two, and Conscliffe is said to have had six; but the reformation swept all away, and their existence is now only a matter of history.

Throughout the county there is a paucity of spires. The list comprises Darlington, Conscliffe, Chester, Boldon, and Ryton. Houghton Church had, till within a few years ago, a thin lead-covered spire, and the western towers of the Cathedral were formerly surmounted by lofty lead-covered spires of timber. It is a singular coincidence that the only two spires of considerable elevation should have lately required rebuilding from the same cause, both having been struck by lightning.

In more than one instance a stage or belfry of the late decorated period (about 1380) was erected above the original parapets of the early English towers; nor have the builders of the additional part cared to let the fact speak for itself. For instance, if we look either at Brancepeth, St. Andrew's Auckland, or Staindrop, the early English terminating corbels still remain. In the latter church the face of the projecting brackets was made the line of the upper stage, and thus, the building increasing in dimensions as it rises, produces a clumsy effect.



Probably the unusual lowness of the towers throughout the district may be attributed to the unsheltered situations on which many of the churches stand.

Durham Cathedral presents a remarkable feature in the constantly varying plans of its columns or piers, and if we needed any additional proof that the sacred structures in the county originated from the ecclesiastical rulers at Durham, that proof would be found in the fact, that a similar variety prevails in our other churches. In Auckland Church, and at Pitlington, the columns are alternately circular and octagonal; at Hartlepool, on the south side, a series of columns are attached to piers which are alternately octagonal and square. At Darlington every column differs, the first from the west end is circular, the second octagonal, and the third is composed of a series of clustered shafts. Even the arches above them have different mouldings; but the general character is so admirably preserved that there is not the slightest appearance of incongruity.

Many, indeed almost all the churches, have lost their original clerestories, for Hartlepool, Darlington, Easington, and St. Andrew's Auckland are the only buildings which retain them.

The wood-work in stall seats and benches of the perpendicular period, between 1450 and 1500, is of decidedly good character, and Darlington and Jarrow will be sufficient as a reference. One of the desks of the former we have represented, and the bench ends of Jarrow (in our illustration) are among the most elaborate specimens in existence.

About a century later, we have most interesting specimens of pewing. Brancepeth Church indeed, with its chancel stalls, nave pews, pulpit, and reading desk is in every respect the most completely furnished church of the Elizabethan period that we have ever met with. Another style of pews (rather earlier than those of Brancepeth), with open balustraded backs, supporting a substantial resting rail, occurs in several churches, especially at Aycliffe, near Heighington. The pews at West Auckland, represented in our engraving, harmonise with the general character of the interior of the church, but they are too high and box-like to be desirable; at Aycliffe the balustrades rise immediately from the seat, and the top rail forms a good support for the back.

In all cases, save one, the ancient lofty triangular church roofs have disappeared, and flat ones have been introduced in their stead. Thus the original

character of the ecclesiastical buildings has been totally changed, and they now want both external beauty of form and internal height; elements so essential to the general appearance of a well proportioned building. But not only were the roofs cut down (and these, even after that process, commonly preserved some portion of Gothic character), but plaster ceilings were generally introduced, and the churches became as much like decent barns as ill-directed expense could make them. It is satisfactory, however, to be able to state that the zeal for proper restoration is now ardent, and the plaster deformations are gradually disappearing. Darlington presents the solitary instance of a Durham church retaining its original lofty roofs, and even these are hidden by modern ceilings.

Many of the churches externally are picturesque enough, but their interiors have undergone sad mutilations and alterations, which of themselves pronounce judgment in sufficiently legible characters upon the taste of the "ancient" churchwardens, and if plaster ceilings, pews, or continual whitewash coatings (all of which evils could be remedied) constituted these additions, no great harm would have been effected, and we could have forgiven the defacement; but a very different feeling prevails when we view mutilations such as are visible in the chancel arch of West Auckland, where all the supporting columns are cut away; or when we contemplate a similar disfigurement at Lanchester. The church of West Auckland is one of many instances in which the safety of the building depends on tenacity of material. With reference to the pews or boxes it is to be feared that there is little probability of change, so long as they are sold by auction and guarded as private property, some of them having a brass plate bearing the name of the *freeholder*.

Durham is rich in monumental effigies, and the tombs of the Nevilles, at Staindrop, are perhaps unsurpassed for elaborate execution. Besides these and the Lumley "aisle of tombs" at Chester-le-Street, there are others at St. Andrew's Auckland, Brancepeth, Boldon, Dalton-le-Dale, Easington, Houghton-le-Spring, Lanchester, Pitlington, and other places. Many of these are of wood, and the finest specimen of that class is the Neville monument in Brancepeth chancel. Numbers of brasses, of no great merit as works of art, are scattered over various parts of the county; and the large stone slabs, in which these reminiscences of the departed were embedded, prove that the Durham Churches possessed very many of these interesting relics.



In adverting to sepulchral memorials, we are reminded that several aneiently inscribed grave-stones, of greater antiquity than monumental brasses, still exist, and Billingham, Brancepeth, and Sedgfield may be named as possessing examples.

Castellated architecture holds an important place in the county antiquities, as our illustrations têtify ; but the introduction of the Italian style into England was pregnant with mischief to the character of the Durham Castles, for the noblest specimens (Hylton and Lumley) were completely marred by incrustations of Roman plaster. In the county of Durham, despite such barbarous defacement of these bulwarks of defence, military architecture is still exhibited in all the grandeur of its masses : and as to the decorative part, we may safely refer to Durham Castle as possessing in its doorway an example in every sense unsurpassed. We have previously alluded to the similarity of ecclesiastical structures, of the same date, in various parts of the county, and there is a feature, peculiar to the Durham castles, which strikes us as being forcibly in favour of the opinion that a school of castellated architecture once existed. Who can observe the segmental arches (with their hanging tracery) over the entrances to Hylton, Lumley, and Raby, without coming to such a conclusion ?

After the decline of Gothic architecture, and when in all other parts of England the grotesque style, known as Elizabethan, prevailed, Durham produced extraordinary specimens of screen work, stalls, and panelling.<sup>1</sup> We have only to look at the chancel of Brancepeth to be convinced on this head, as nothing can exceed its screen in elegance of composition. Did not portions of Elizabethan detail peep out occasionally, the general effect would cause it to be assigned to the best period of decorated Gothic, and the same remark applies to the screen on a larger scale at Sedgfield. Coming down to a later period than these (which are somewhat before 1600) we have the benches at Sherburn, the screen work and bench ends of Easington, and the stall-work of the Cathedral at Durham, erected during the reign of Charles the Second, after 1650. Here, again, the general effect is excellent, and, if they are questionable in point of detail, the fault must be attributed to the prevailing taste of the time, and not to the architect who designed them.<sup>2</sup>

<sup>1</sup> These range over the end of the sixteenth to the middle of the seventeenth century.

<sup>2</sup> James Clement, of Durham, who died in 1690.

As to domestic architecture, the county contains nothing in a perfect state previous to the reign of Elizabeth. Stella Hall, near Gateshead, the ancient seat of Lord Widdrington (who was dispossessed for taking part in the rebellion of 1745) is the largest example. The Halls at Houghton-le-Spring, Gainford, Horden, Bradley near Ryton, and a house at Brancepeth, are specimens of the class, which are principally characterised by the square mulioned and transomed windows seen in our view of Horden. Fragments of earlier date occur at West Auckland, at Barnard Castle, and in Durham, especially in the old Workhouse, adjoining St. Nicholas' Church in the Market-place. We must not forget to name here the ancient domestic buildings of Durham Abbey. Portions remain as early as the Norman period. A gorgeous panelled tracery ceiling of the late decorated period (about 1450) ornaments the ceiling of the state bed-room in the Deanery, which also contains (in its magnificent Kitchen, in the Prior's Hall, and other parts) many points of great interest.

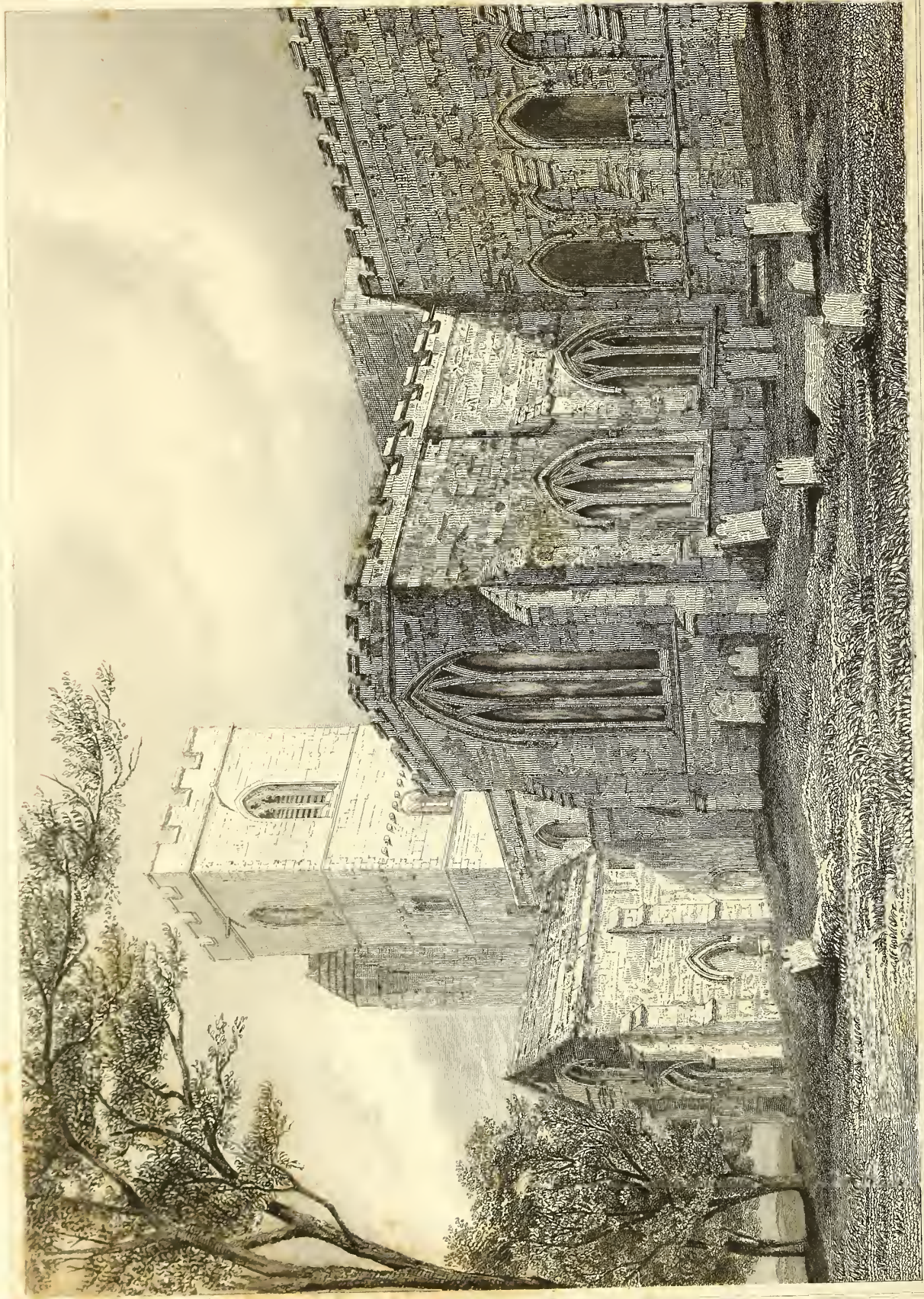
The vignette on Plate IV. represents part of the ruins of a once extensive mansion, Langley Hall, situate on the slope of a lofty hill commanding a beautiful distant view of Durham and its surrounding scenery. It was a seat of the Scroop family, built by Henry Earl of Bolton, who died (25th of Henry VIII.) in the year 1534. Excepting their extent, the ruins do not present much of peculiar interest, but the bold triple corbels with their projecting shields (see the centre of Plate III.) are perfectly unique.

At Holmside, within two miles of Lanchester, are the remains of an ancient moated mansion, whose buildings inclose a court-yard, one side of which is occupied by the ruins of its chapel; and until a few years back, Butterby, close to the river Wear, about two miles from Durham, was a moated mansion complete in every feature, even to the avenue of fine old trees which formed a magnificent aisle to its gate-house. The gate-house and moat still remain, but the water has been partially drained off, leaving a wet ditch overgrown with rank vegetation.









Drawn by R. W. Billings.

ST. ANDREW'S CHURCH, AUCKLAND — S. SIDE.

Engraved by Geo. Winton.

Durham. Published by Geo. Andrews, & R. W. Billings August, 1845.









Engraved by Geo. Winter







Engraved by G. B. S. Smith.



### ST. ANDREW'S AUCKLAND

Was a Collegiate Church founded by Bishop Antony Bek about the year 1300, and for extent of plan is now the largest parochial edifice in the diocese, being nearly 170 feet in length externally, with a transept rather more than half that extent. Its interior, when the lower part of the western tower was open to the nave, presented an unbroken length of 157 feet. In all its main features, excepting the roofs, this is a complete early English cruciform church, but unfortunately many of the windows have been destroyed and replaced by others of the early decorated period, with no pretensions to beauty. The north transept in its east wall retains the original windows, and the porch, illustrated by one of our plates, also remains perfect. This is an interesting feature, as its vaulted porch, with its semi-circular groined ceiling, is the only example of which the county can boast.

Five equal compartments compose the nave, the eastern one being the width of the transept; and a noble equilateral pointed arch, the whole width of the nave, separates that portion from the chancel, which was lighted by eight lancet windows on each side, and by others at the east end, but the first were built up shortly after the erection of the church and others inserted as they now appear, and at the east end a large five-light window, of similar design to those seen in our view, was substituted.

Its flat timbered roof, of about 1500, is among the few specimens not indebted to the churchwardens for the plastering deformations; and, though the general character of the building is plain and disfigured by pews and galleries, it still has a noble appearance. We must not omit to notice the stall seats of the chancel, twenty-eight in number, of the same style as those at Darlington. Some of the misereres, or turned up seats, are very spirited in design.

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### ST. HELEN'S WEST AUCKLAND

Was a chapelry belonging, before the dissolution of the monasteries, to one of the prebends of the collegiate church of St. Andrew, but the building is of earlier date than the collegiate foundation (1300), being of late Norman, as shewn by the columns and arches of the nave. Its chancel walls and windows are early English. Nothing can be said in praise of its exterior; which, from time

and modern alterations, has almost entirely lost all original character. Neither has its interior escaped, as the columns and other parts cut away from the chancel arch bear witness.

Three objects present themselves to our notice in the interior view ; a very curious decorated Norman capital ; the font (plain, but singular), of the same date as the nave ; and the high pews, with open balustraded tops, of about the year 1600. A great number of pews of this class and date exist in the northern churches, but the most interesting among them are in Aycliffe Church, which are not like those of West Auckland (high boxes), but really well-designed seats, with balustraded backs, well worthy of modern adaptation.

### THE BISHOP'S PALACE, AUCKLAND.

When the Castle or rather Palace at Durham was appropriated to the purposes of a University, the country mansion of the Prelates at Auckland (anciently the Bishop's "Manor Place") became the palace of the see, and a truly palatial situation it occupies, standing on the brow of a high ridge near the confluence of the rivers Wear and Gaunless, commanding the view of a splendid park and a magnificently wooded and watered landscape rarely to be equalled.

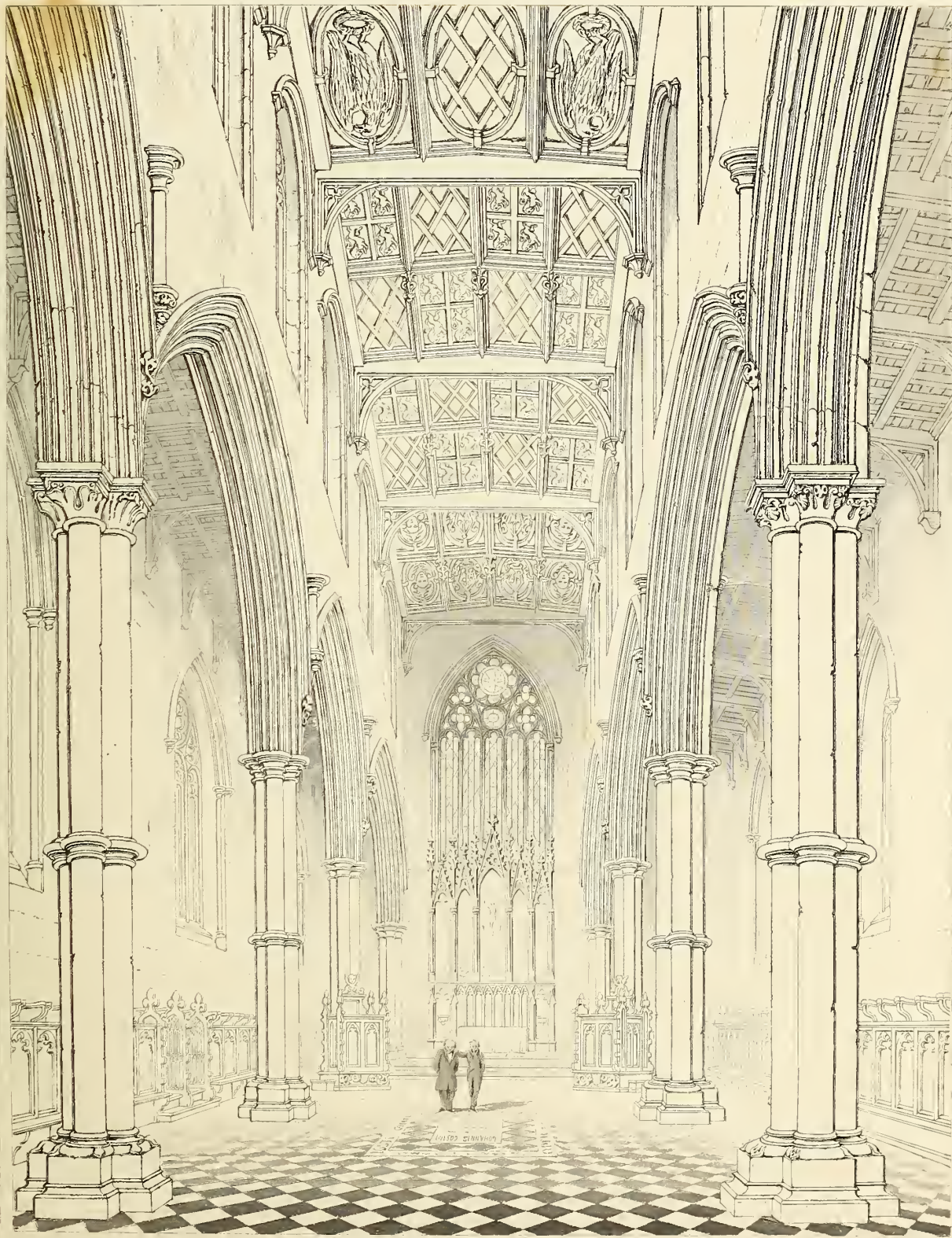
Bishop Bek (1283-1310) is said to have built Auckland Castle, "a magnificent edifice, encastellated and garnished with towers." Of this building the only remains are the chapel at the north-eastern angle of the palace named after Bek, unless indeed, a small tower at the south-western angle of the out-buildings: and all that remains of its ancient fortifications may be ascribed to that date.

After the union of this kingdom with Scotland the character of the buildings necessarily changed, as the palace was no longer required as a fortress, nor the Bishop as a military leader. The shout of armed men no more resounded through the glades, no more the red glare of watch-fires in the moonless night was reflected by the stream<sup>1</sup> which flowed on—

"As if its wave, since time was born,  
Had only heard the shepherd's reed,  
Nor started at the bugle horn"—

<sup>1</sup> The Gaunless runs through Auckland Park.





Drawn by J. W. Pugin

LOOKING EAST

Engraved by C. Andrews & E. W. Pugin





and that part of the out-buildings (strangely cognominated Scotland) where the prisoners were immured, no longer heard the sigh of the captive lamenting the kindred and the home, from which the cruelties of war had torn him away.

The great demolition of the ancient buildings was effected during the Commonwealth by Sir Arthur Hazelrigge, to whom the Parliament transferred the palace. Before the Restoration he almost demolished it, and built a magnificent mansion with the materials, but when Bishop Cosin was re-installed in his diocese, he pulled down this mansion, and restored the chapel of which we have given an interior view. To this sanctuary, it seems, the Bishop devoted his especial attention, for the windows, roofs, ceiling, stalls, pulpit, reading-desk, a magnificent wooden screen across the western compartment, and an entirely new casing of the south wall with rusticated Italian masonry, are all his works.<sup>1</sup> Excepting the last-mentioned addition, in which the rusticated work but ill assorts with the gothic windows and pinnacles, all his restorations are in wonderfully good taste, when we consider the time at which they were made, between 1660 and 1670.

Bishop Skirlaw (1388-1405) built a gate-house adjoining the market-place of the town of Bishop Auckland, which takes its name from the palace. This gate-house was not of long duration, for Bishop Booth re-built it between 1457 and 1476. Bishop Ruthall (1509-1522) erected the great dining-hall, which occupied a large portion of the east front. Bishop Tunstall (1530-1559) again re-built the gateway and finished the great window of the dining-hall, and his armorial bearings appear upon a bay window in the east front adjoining that apartment.<sup>2</sup>

The very questionable Gothic gateway now existing is the work of Bishop Trevor (about 1760), and more recently Bishop Barrington expended large sums of money on the palace under the direction of James Wyatt, who turned the fine old hall, by means of plaster-work, into a modern Gothic drawing-room, and inclosed the south front by a stone screen or range of low pointed arches,

<sup>1</sup> Bishop Cosin is buried in the centre of the chapel, and a large flat inscribed stone covers his grave.

<sup>2</sup> Bishop Neile, about 1620, expended nearly £3000. in repairs, but this was of little avail, for the civil wars soon followed, and the castle, as we have before noticed, was entirely demolished.

having a large central gateway. It must, however, be allowed that the effect of this latter arrangement is good.

Scattered over various parts of the palace, and mingled with the modern buildings, are windows and doorways of all the dates specified. None of these are of any remarkable character, but the chapel represented in our engraving is lofty and imposing, and its arch-mouldings, capitals, and brackets are of the finest description. One of the latter is engraved in Plate II.

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### BARNARD CASTLE.

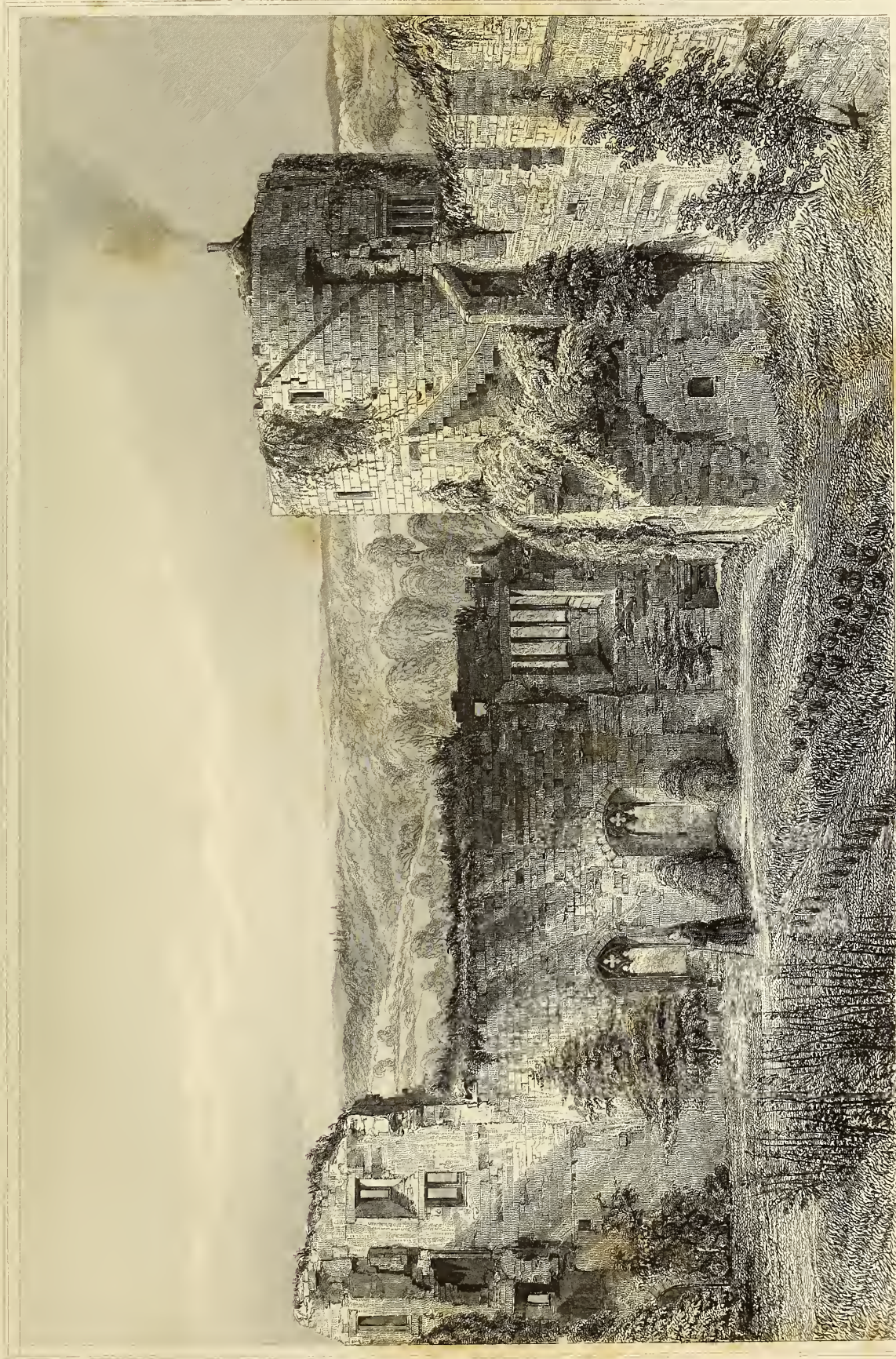
Crowning a lofty series of precipitous rocks on the north bank of the river Tees, and anciently commanding the principal pass<sup>1</sup> into Yorkshire, stand the ruins of what was once the most important and extensive fortress in the north of England, and is still highly interesting from its historical associations. Its walls enclosed nearly seven acres of ground, and its ancient proprietors were men celebrated in the annals of past ages. The first were the Baliols, afterwards kings of Scotland; next follows the great Earl of Warwick. After this it successively belonged to the Duke of Gloucester (afterwards Richard III.), Henry the Seventh, and, down to the time of its demolition, to the Nevilles, Earls of Westmoreland.

The lordship of Middleton and Gainford (the gift of William Rufus to Guy Baliol, one of the Conqueror's followers,) had its castle at Gainford, but his son (Bernard Baliol, 1120), having observed the commanding situation of the ground, founded his castle on the rocks which overhang the Tees, and called it after his own name.<sup>2</sup> Were the histories of all buildings as clear as that of this fortress, there would be little opportunity for wandering in the flowery fields of antiquarian romance.

<sup>1</sup> A bridge of two arches, of the date of the castle, is beneath the walls. It was seriously damaged during the siege of 1569, but was immediately afterwards repaired, and Queen Elizabeth's initials upon it mark the period.

<sup>2</sup> Bishop Bek, who possessed the castle for a time after the dispossession of the Baliols in 1296, added greatly to the buildings.





Drawn by R.W. Billings.

Etched by J.M. Le Keux.

DURHAM CASTLE

THE INNER COURT YARD AND KEEP TOWER.

Durham. Published by George Andrews & R.W. Billings, October 1843.







The Baliol family stand prominent in the contemporary history of Britain. John Baliol, founder of the college at Oxford bearing his name, and Bruce, of Hartlepool, married sisters, who, being nieces of William, King of Scotland, became successors to the crown on the death of that monarch without issue. Baliol's wife was the elder sister, and therefore, we may suppose, had the prior claim, but whether this was the reason that Edward the First of England decided the claim in favour of the son of the Oxford founder, and placed him on the throne of Scotland (1292), it is not easy to determine.

In 1296, the tyrannical spirit of Edward requiring an act of vassalage from Baliol provoked him to resistance, and thus we find a former English subject heading (as monarch of a rival nation) an army against the successors of William Rufus, to whose generosity his family were indebted for their power and possessions. The evils of interfering with the affairs of another kingdom ended not with the defeat of Baliol's army: hostilities continued for several years, and the warlike Bruces, whose advent to power was marked by the signal destruction of the English army at Bannockburn, by might obtained the Scottish throne. Not the least remarkable part of the sequel was the battle of Neville's Cross, near Durham, in 1346, in which the Scotch were defeated with tremendous slaughter, and King David Bruce taken prisoner, one part of the opposing army being led by one of the Baliols, who had again become English subjects.

A consequence of the war which was commenced in 1296 was the confiscation of the estates of Baliol, and Edward I. granted Barnard Castle to Guy Beauchamp, Earl of Warwick, from whom it passed to the Nevilles. After the death of the Earl of Warwick (known as the "King-maker"), who was killed at the battle of Barnet, in 1471, the fortress and its possessions were conferred by act of parliament upon the Duke of Gloucester, afterwards Richard the Third, who had married the Earl's youngest daughter. Richard made considerable additions to the castle, and his cognizance (a boar) is worked in the stone ceiling of the four-mullioned oriel window represented in our view of the court-yard.

After Richard's death at Bosworth, Henry the Seventh took forcible possession of the Castle, and the crown retained it for several years, but ultimately restored it to the Nevilles, then Earls of Westmoreland. It finally passed from that family, the Earl having taken part in the rebellion of 1569. It was leased

by Queen Elizabeth to Sir George Bowes for his gallant conduct in taking and retaining possession of the castle in her name, whereby he sustained a siege for eleven days against the whole of the rebel forces, submitting only when the garrison were deprived of water, of which the beleaguering party had cut off every supply.

“Then Sir George Bowes he straightway rose,  
After them some spoyle to make ;  
These noble erles turned back againe,  
And aye they vowed that knight to take.

“That baron he to his castle fled ;  
To Barnard Castle then fled he ;  
The uttermost walles were eathe to won,  
The erles have won them presentlie.

“The uttermost walles were lime and briek ;  
But though they won them soon anone,  
Long ere they wan the innermost walles,  
For they were cut in rock and stone.”

The last change of owners in 1626<sup>1</sup> was the signal for its destruction, for in 1630 it was unroofed and dismantled.<sup>2</sup> Surtees's Durham has a copy of the inventory of the state of the castle between the siege of 1569 and the demolition. An allusion to this by an anonymous author contains the following exclamation :—“ Oh ! misery ! can £1000. worth of leade, iron, wood, and stone be worth more than a castle, which might have been a receptacle for a king and his whole traine !”

Various have been the vicissitudes of this once noble building. At one time the walls above the ancient well were bored through, and the circular Keep Tower changed into a shot manufactory. Now a solitary (pleasantly yclept

<sup>1</sup> Sir Harry Vane became its purchaser, and it now belongs to his descendant, the Duke of Cleveland.

<sup>2</sup> Although this date is most positively fixed by all the histories extant, there must be an inaccuracy as to the demolition, for the castle was retained by Charles's troops, and again besieged and taken in 1641 or 1642 by Oliver Cromwell in person. Nor did the inhabitants of the town seem to have any ill will against him on account of the battering their town sustained, for Cromwell revisited it October 24, 1684, and was regaled with “ burnt wine and short cakes.”



the monk of Barnard Castle) half gardener and half guide, has made the keep his dwelling. This at once explains the meaning of the one chimney-pot smoking above its walls. The interest taken by him in the ruins has undoubtedly tended to preserve them.

Numerous here are the picturesque masses common to all ruins of great extent; but there is one feature which may be pronounced unique. This is a stone dome or vaulting in the keep tower, 30 feet in diameter, and certainly not more than 18 inches in height, above the springing line.

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### BEAUREPAIRE, OR BEAR PARK.

On the banks of the Browney, a tributary to the Wear, about two miles N.W. of Durham, stands the subject of our Vignette (see Plate I.), now a small grey moss-clad fragment, in the form of a gable end, that alone has survived the hand of time and the despoiler. Situated on the brow of a short slope, descending to the rivulet's bed and within hearing of its plashing ripple, it overlooks an alternation of copse-wood wild and cultivated field, of upland knoll and lowly dell, forming a prospect on which the eye may dwell with pleasure, while amid the solitary stillness of the scene the imagination may resuscitate some occupant of old, a warrior, a churchman, or a king, whose name memory hath cherished, and written upon the "book and volume of the brain." It was in olden time the country mansion of the Priors of Durham, and more than once the sojourn of royalty. The Scotch in their incursions often ejected its inmates and quartered within its precincts.

An edifice on this site was first erected by Prior Bertram (1188-1209), but this building the Scotch destroyed in 1316, and the year 1342 had terminated before its complete re-edification by Prior Fossér. Edward the Third passed the night here on his return from Scotland in 1327, and one of its most interesting associations is bequeathed to us in the pages of history. David Bruce, King of Scotland, in 1346 having committed ravages in Northumberland and Durham, encamped on this spot the night before the battle of Neville's Cross, which was fought between this ruin and Durham, and where, after losing the flower of his army, the Scottish monarch was made prisoner; and where, amid

the strangely-undulating hills that extend around, the contemplative visitant viewing the ancient battle-field may ask with the poet—

“Is it a soothing or a mournful thought  
Amid this scene of slaughter. . . .  
To mark how gentle nature still pursues  
Her quiet course, as if she took no care  
For what her noblest work has suffered there?”—SOUTHEY.

From the time of the Reformation, this house appears to have lapsed into a state of decay, for an inquisition taken in 1684 describes the Manor House as being in existence, but the out-buildings in extreme dilapidation. For years past the ruins have been gradually lessening, many of the venerable fragments being observable in the walls of the adjacent farm-buildings and scattered about the vicinity.

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### BILLINGHAM CHURCH.

Billingham is undoubtedly a Saxon town, for it was built by Eaured, and ceded by him to St. Cuthbert in 860, and an earlier church than the present appears to have existed, for the threshold of the south door has a slab inscribed with Saxon characters. On the present church rises a lofty plain tower of early Norman construction, and the walls of the nave are of the same antiquity, but the columns<sup>1</sup> and arches as well as the chancel are early English (about 1260). The roof of the latter part, although not enriched, is a very good specimen of the perpendicular period.

Not the least interesting part of this church is its curious early English font, with its Elizabethan cover, which, although it does not harmonise in style with the font, is highly picturesque and ornamental.

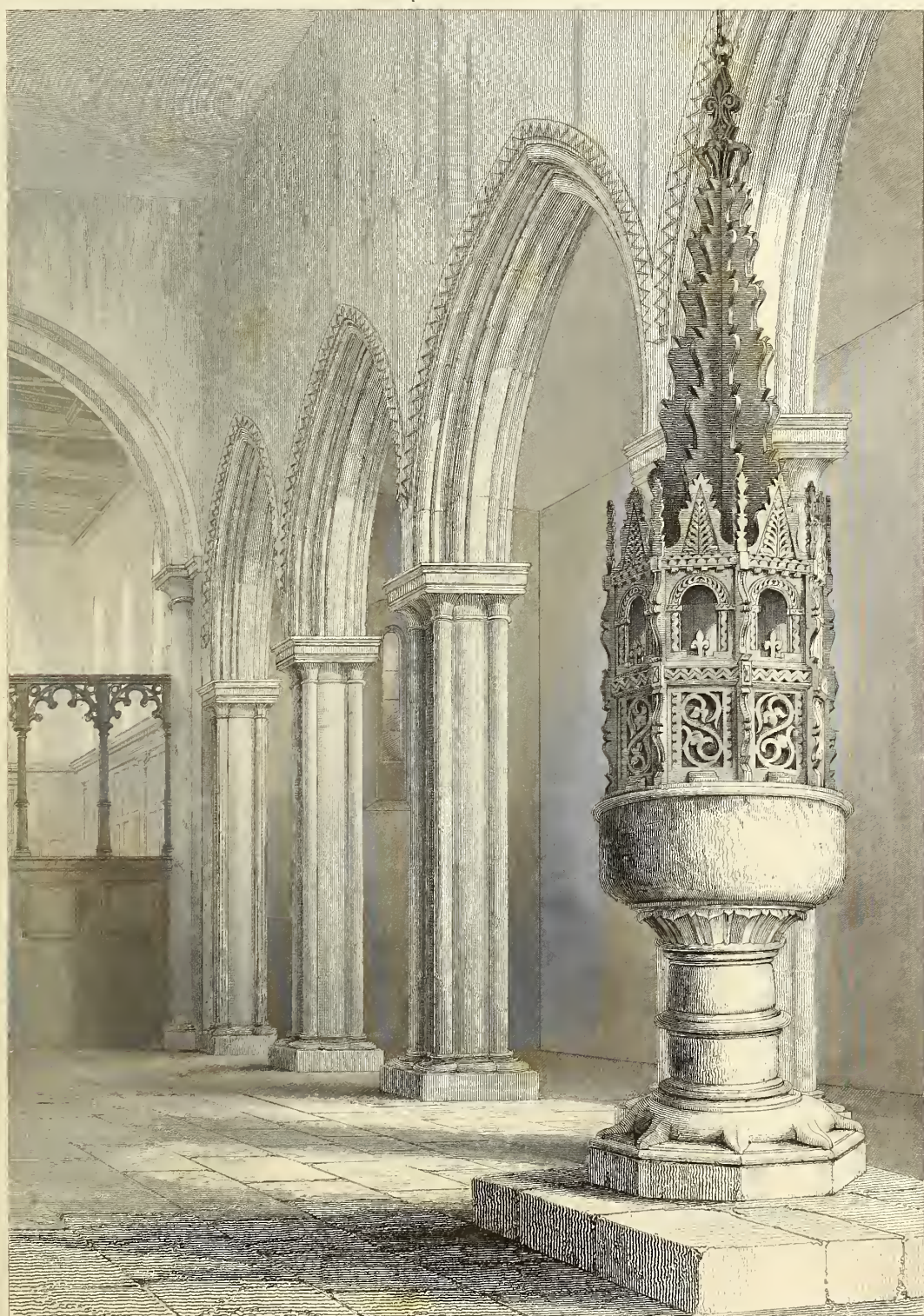
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### BOLDON CHURCH,

Crowning a hill nearly midway between Hylton Castle and Jarrow, stands what was once a beautiful little specimen of early English architecture, and its peculiarly designed tower and spire are replete with interest. The term beau-

<sup>1</sup> Their capitals are noticed in connection with Hartlepool Church.





*Drawn by R. W. Billings.*

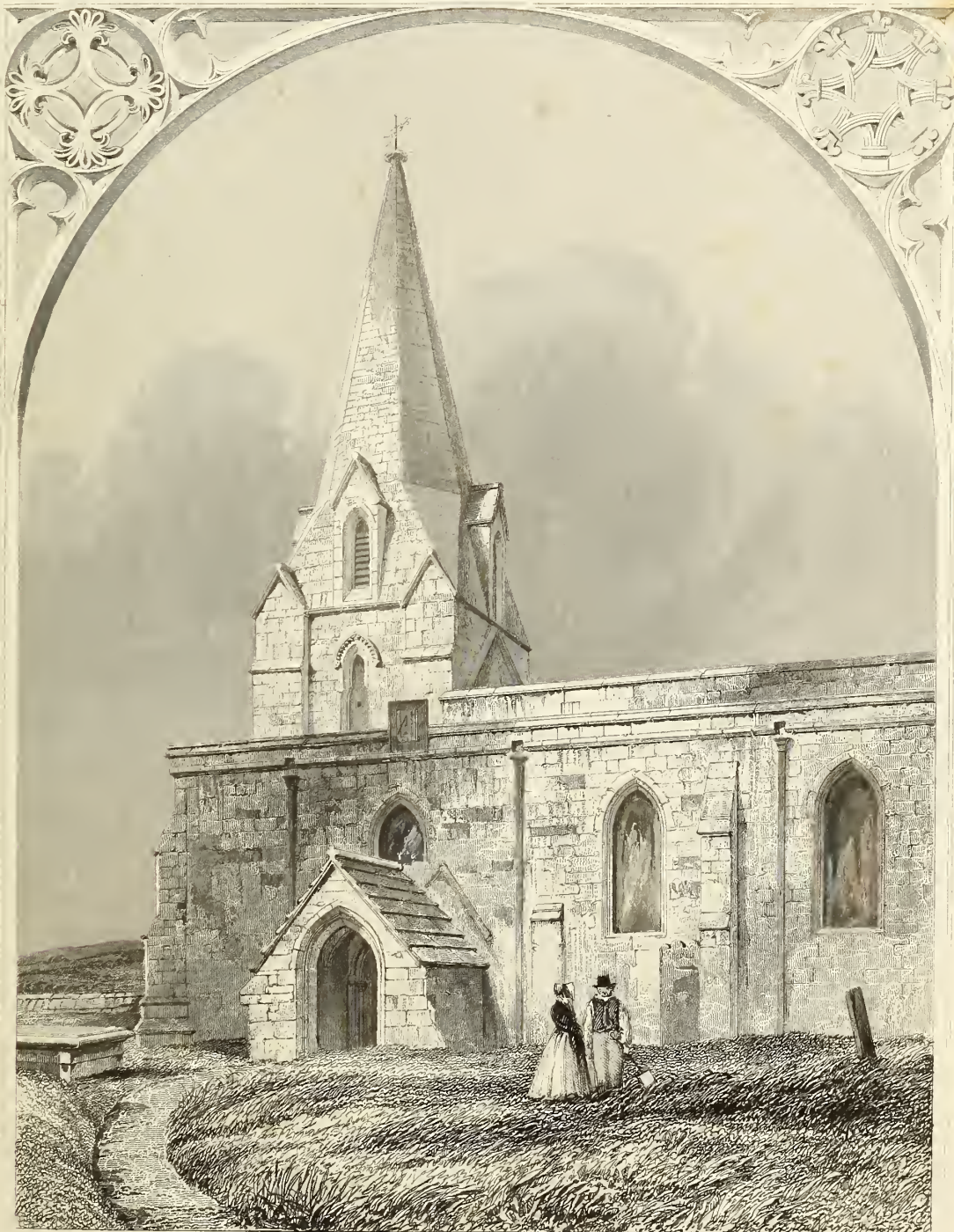
*Engraved by G. B. Smith*

CHRISTIANITY AND THE ART OF THE MIDDLE AGES

THE FONT & PART OF THE NAVEL LOOKING EAST.







*Drawn by E. W. Piddington.*

*Engraved by J. H. P. N. P. N.*

THE CHURCH OF ST. MARY, LONDON.











BRANCEPETH CASTLE

Engraving published by George Andrews & R. W. Billings, November 1894



tiful may, perhaps, be deemed inapplicable to its "stunted" proportions, but the whole structure is in perfect accordance with the exposed landscape of which it forms a prominent feature, and so long as harmonious adaptation of position is a concomitant of the beautiful, will the unassuming pile of Boldon lay claim to that term. Unfortunately, modern *improvement* has deprived the church of all other claims to distinction. The elegant lancets have disappeared, and profane-looking sash windows have been introduced, wooden rain-pipes have displaced the picturesque gargoyles, and plaster ceilings excite a deep regret of the old high-pitched roofs. The effigy of an ecclesiastic, exquisitely sculptured, which lies at the right of the Communion Table, is the only object of interest in the interior.

Though later than the body of the church (evidence of which fact exists in the blocking up of the lancet above) the porch is of ancient date. It is covered with stone slabs, supported internally by arched ribs.

A small window in the tower has its label very prettily ornamented with the chevron, but the lower part of the light of wider proportions than the upper is a modern contrivance for the means of egress to the roofs, upon whose low modern gables the two elegant crosses represented in the corners of our illustration still remain.

Durham County was omitted in the Domesday survey of England after the Conquest, but between 1153 and 1195 Bishop Pudsey ordered this defect to be remedied, and the survey subsequently made was styled the "Boldon Buke," because Boldon was the first place named in its pages.

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### BRANCEPETH CASTLE.

In ages past, around the site of this castle, a huge boar was the terror of the district, haunting the woods from the Wear to his den upon Brandon or "Brawn Den" Hill. His track was named Brawns-path, and from this the curious in etymology derive its present appellation.

The Laureate in the simple beauties of his verse has mentioned Brancepeth—

"Far and near  
From every side came noisy swarms  
Of peasants in their homely gear ;  
And mixed with these to Brancepeth came  
Grave gentry of estate and name,  
And captains known for worth in arms."

Brancepeth Castle is said to be the earliest castellated building in the county, for its foundation is coeval with the Bulmer family, dating before the Norman conquest. In the beginning of the 12th century, the estate passed into the Neville family, the heiress of the Bulmers having married Geoffrey Neville, and the Earls of Westmoreland, in right of succession to the Nevilles, retained it until the Neville and the Percy were attainted for their implication in the rebellion of 1569.

From this time until 1629, the castle and its domains were vested in the Crown. In the latter year it was sold by Charles I., and after passing through the hands of various possessors, the estate and its ruined castle were, about half a century ago, purchased by William Russell, Esq., whose son raised the present magnificent structure, at a cost amounting, it is said, to above a quarter of a million sterling.

The towers crowning the west and south sides (represented in our engraving) are of ancient construction, probably built by Ralph, the first Earl of Westmoreland, who, according to Leland, "builded much of this house, A.D. 1398." From these main buildings, curtained walls and turrets<sup>1</sup> extend to the north and east, enclosing a spacious court-yard, entered by a large modern gateway tower of Norman character, at the north-east angle. Westward, a natural declivity defended the fortress, and its remaining sides were skirted by a moat, of which all vestiges have disappeared.

The bold and irregular masses of its towers, with their angular projecting buttresses and turrets, are upon a high scale of grandeur, and Brancepeth Castle, in its general effect, is superior to any other battlemented edifice in the north of England; but here our admiration ends, for the whole of the modern alterations are in their detail of a very questionable character.

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### BRANCEPETH CHURCH.

Though a small church, Brancepeth attracts considerable notice, for it is the only example in the county which has escaped the contagion of modern *improvement*. Its tower is early English;<sup>2</sup> the octagonal columns and arches of

<sup>1</sup> One of these forms the subject of a Vignette on Plate III.

<sup>2</sup> Worked into one of the buttresses of the east end, is a sculptured stone of the date of the tower (about 1260). It represents the Deity seated on a bow, within the Vesicae piseis, and the spandrils are filled with the symbols of the Evangelists.





Drawn by R. W. Billings.

ST. JOHN'S CHURCH

Engraved by George Winter.

Durham, Published by George Andrews & R. W. Billings, Jan. 1843.











the nave and the transept are of the decorated period; the chancel (shown in our view) with a room attached to its north side, and a chantry chapel—now the vestry—in the angle of the south transept and chancel, are of the period merging in the perpendicular style. The nave clerestory and roof (*see plate II*) are late perpendicular, after 1500, and following this in point of date (before 1600) are the Elizabethan fittings, which include the pews, pulpit, and reading-desk; some of these present specimens of the most elegant enrichments of carving, and they are all highly characteristic; but of most striking interest is the chancel, with its screen, stall-work, and ceiling,<sup>1</sup> all Elizabethan, but of an earlier date than the furniture of the nave. In general design these fittings are worthy of the best period of Gothic architecture, and here our view shall speak for itself.

Nailed to the wall, above the chancel-arch, (in the nave) appears an extraordinary and unique mass of illuminated tracery panels supposed to have been part of the canopy of the ancient rood-screen, but as these have been fully illustrated in a separate volume by the author, further comment is rendered unnecessary. Another feature, distinguishing Brancepeth alone, is the sanctus bell turret on the gable of the chancel arch.

Under a panelled semicircular arch in the south wall of the chancel (open to the vestry) are the stone work and covering slab of an ancient monument, on which formerly reposed the Neville effigies (in wood<sup>2</sup>) that are now lying on the chancel floor, with

“Hands in resignation prest  
Palm to palm.”

—But their original position has long been occupied by a most curious relique, the ancient oak parish chest, whose front is formed into gabled compartments covered with tracery and foliage, of about the year 1450.

Bishop Cosin, before 1660, was rector of Brancepeth, and built the ugly porch

<sup>1</sup> In the eastern compartment of this ceiling are bosses more diffusely enriched than those represented in our view. The principal, or central one, has an angel bearing a shield, charged with St. Cuthbert's Cross, and the smaller bosses round it are distinguished by the following inscriptions, partly in old English and partly in Roman characters :—Sctus sanctus scetus—non nobis dne—Gloria Deo in excelsis—sed nome tuo—Dnus Deus Ocpus.

<sup>2</sup> In the north transept is another Neville effigy, in stone—mailed and cross-legged.

on the north side of the nave. The canopied font cover, of equally incongruous detail, (but good in form) is also his work, and against the north wall of the chancel is a wooden monument, of two Corinthian columns, supported by brackets and surmounted by a pediment. These inclose a blank panel, intended by Cosin for his own epitaph, which has never been inscribed.

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### CONSCLIFFE CHURCH.

On the very edge of a rocky precipice, overlooking the Tees, which flows near its base, stand the church and parsonage of High Conscliffe. Their extraordinary position on the summit of a limestone steep, quarried to a lofty perpendicular wall, will be more easily explained by our representation (see Plate III.) than by any verbal description. The Church, with the exception of the nave clerestory and roofs, is of the early English period, having a western tower, nave (with north aisle), and chancel; the latter being of equal height with the nave, and separated from it by a beautiful equilateral pointed arch rising to the very roof.

Against the tower, the coping of the early English equilateral roof, long since removed, is clearly discernible, and the flat roof which was substituted had of late so far fallen into decay as to require reconstruction.<sup>1</sup> This was effected during 1844. Other substantial repairs were made at the same time: the triple lancet windows of the east end were inserted, and the aisle wall also was rebuilt.

The unbroken length of the nave<sup>2</sup> and chancel is 101 feet, being nearly seven times its width, a proportion quite unusual, and the effect of distance produced by the continuity of its roofs is most striking. It would appear that anciently the interior of the church was of greater length, if we may infer from a large archway in the east wall of the tower, that a gallery once existed within its walls. Except the chancel arch, whose supporting brackets are ornamented

<sup>1</sup> At this time our view of the church was taken.

<sup>2</sup> Its stunted columns, but little more than 6 feet high and 22 inches in diameter, give the church a peculiar character.





*Drawn by R.W. Billings.*

*Engraved by Geo. Winton*

CONISCLIFFE CHURCH.

INTERIOR VIEW, DURING THE REPAIRS OF 1841.

Durham, Published by George Andrews, & R.W. Billings, March, 1843.









St. John's Church, Bath

Engraved by George Winter



with foliage, the fabric has no remarkable decorations, but the chancel retains its ancient stall seats, and desks with finialed bench ends of similar character and nearly as massive as those belonging to Darlington Church (see Plate II.)

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### CHESTER-LE-STREET.

From the year 883 until 995 this place was the repository of St. Cuthbert's remains, and the seat of the Cathedral establishment, which in the year 995 was removed from Chester to Durham, and the former became a mere rectory. In 1286, however, Bishop Bek, from a desire to honour the saint, founded an extensive collegiate establishment, which was dissolved after the Reformation, and all its buildings, except the church, were utterly destroyed. Since that time, modern improvements have only left us two points of interest even in the part which the Reformation spared.

The first is the tower with its spire of extraordinary tapering proportions and 156 feet in height. From the ground to the octagonal portion the tower is early English of Bek's time, but the octagon and the spire are of late decorated (about 1400). The change from a square to an octagonal form, in order to suit the plan of the spire, renders the whole design very quaint, and we believe unexampled.

The second point of interest is the assemblage of monumental effigies, commemorating the Lords of Lumley, whose noble castle is only half a mile distant from the church, on the opposite bank of the Wear. These monuments were placed at Chester by John Lord Lumley, who died in 1609. Camden says—"he had them either picked out of the demolished monasteries or made anew," but be this as it may, the effigies, fourteen in number, form an invaluable collection of ancient costume as they range over a period of four centuries and a half (from 1100 to 1550): they extend the whole length of the north aisle in one unbroken line, whence this part of the church is called "the aisle of tombs."

## DALTON-LE-DALE.

About two miles from Easington lies the small village of Dalton-le-Dale in a romantic dell, through which a small stream meanders and falls into the sea little more than a mile distant.

Its church (an oblong rectangular building) consists only of a nave and chancel. It is of late Norman origin, but in the very earliest stage of its construction the style of architecture changed, and, excepting an ornamented circular-headed doorway on its north side (now walled up), and the circular chancel arch (without ornament), the whole building is of the succeeding style, with single lancet windows, shewing a trefoil head on their broad internal splays, the same as at Lanchester. Like that church, Dalton has three lancets at the east end.

Breast high, on the north wall of the nave, near the west end, is a series of raised stone numbers, those indicating VII. VIII. IX. X. XI. being distinctly visible. They formed part of an internal sun-dial, the time having been marked by the rays of the sun passing through particular windows or apertures.

Covering the doorway on the south side is a porch of late decorated construction (about 1450). It is simply and effectively ornamented by shields enclosed in octafoils, and between these are the remains of

“a little Gothic niche  
Of nicest workmanship, that once had held  
The sculptured image of some patron Saint.”

Internally the plastered walls and ceilings present nothing peculiarly remarkable, but there is in the chancel a very interesting monument (shewn in plate I.), portraying one of the Bowes family, and near this is another stone effigy of a female.

Lower down the dale are the remains of Dalden tower and its adjoining Manor-house. The former was a small border fortress, merely consisting of a square keep-tower and walled court for the protection of cattle. It formerly had a chapel or oratory, which, in 1325, Sir Jordan de Dalden was licensed to establish, one condition of the grant being, that no injury should be caused thereby to the parish church of St. Andrew. The adjoining Manor-house, now in ruins, is a building of the reign of James the First.





drawn by H. W. Billings.

etched by L. E. Brown.

THE CHURCH OF ST. PETER AND ST. PAUL, IN THE DALE CHURCH.

Durham, published by George Andrews, & H. W. Billings, March, 1843.











*Drawn by J. W. P. Adams*

*Engraved by J. L. H. H. H.*

ST. MICHAEL'S CHURCH.

N.W. VIEW.

*London. Published by George Andrews and R. W. Edwards. April. 1843.*







Engraved by Geo. Waller.

DARLINGTON CHURCH.

SOUTH VIEW.

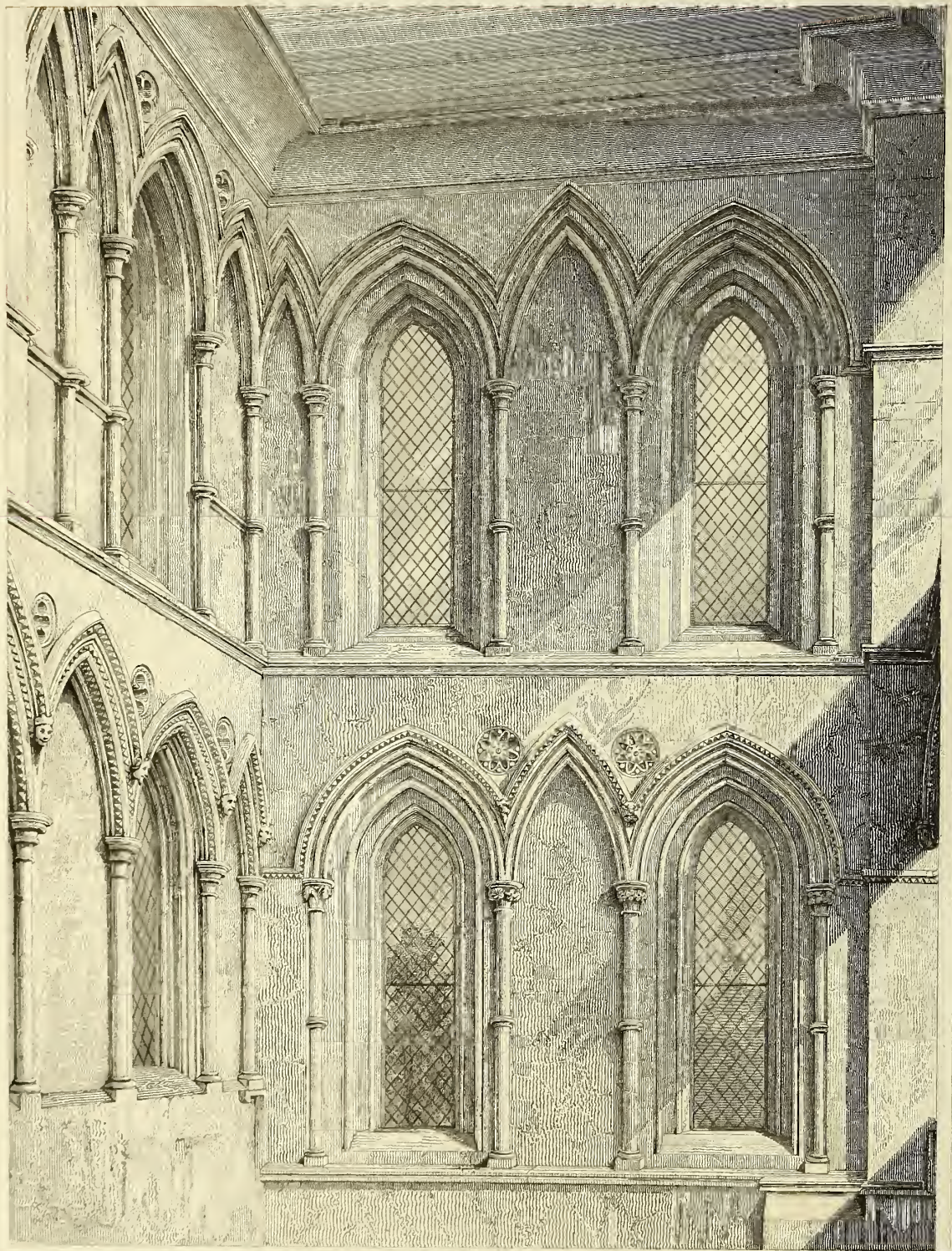
Drawn by R.W. Biddings.

Durham: Published by George Andrews & R.W. Biddings 174, 1843.









*Designed by E. B. Pugin.*

*Engraved by E. R. Smith.*

SOUTH TRANSEPT



## DARLINGTON CHURCH,

In its general dimensions and architectural decorations, is now of primary importance among the parochial edifices of the county. Its exterior is amply illustrated in our engravings, but pews, galleries, plaster ceilings (which cover the whole of the ancient timber roofs<sup>1</sup>), and the blocking up of windows,<sup>2</sup> all combine to mar the beauties of the interior, and it is only by detached parts, such as we have depicted in our internal view, that we can judge of its former perfection.

This edifice is stated to be the work of Bishop Pudsey (1153–1195), who built the Galilee of Durham Cathedral. But this must be a mistake, because the whole building is of the early English style, which was not completely developed before the year 1230. Bishop Pudsey founded the establishment, and, it is said, provided the funds for its completion; hence the erection of the building has been ascribed to him.

There are three portions of later date than the original building of the church. These are, firstly, the walls of the nave aisles after the year 1400, the square-headed windows of the late decorated period bearing evidence of this date. Secondly, the tower and spire erected towards the latter end of the 14th century. A large portion of the spire was destroyed by lightning<sup>3</sup> in 1750, and it was rebuilt from the part indicated by the small roll or bead moulding at the angles of the octagon. The omission of this simple decoration in the new portion considerably injures the general effect. The third portion belongs to the decorated period, and is, as far as we know, unique. It is a massive stone gallery or platform of the ancient rood loft, the whole width of the great chancel arch, some 13 feet in height and 7 feet in depth, having a wide ribbed archway in its centre leading from the nave to the chancel. This is now surmounted by the organ. To illustrate more particularly its internal detail, shewn in the view of the transept, we have exhibited on plate II. one of the heads of the chancel

<sup>1</sup> Excepting the chancel, we have here all the original high pitched roofs, with their lead coverings, which is more than even the Cathedral can boast of.

<sup>2</sup> As if the window-tax affected churches.

<sup>3</sup> Chester spire, as well as that of Darlington, was injured by lightning: these are the two spires alluded to in the Introduction, page 10.

lancet windows, and below it is a specimen of the benches and stall seats in the same portion of the church. These seats are the work of Cardinal Langley (about 1430), and their oak bench ends, full five inches thick, are the most massive specimens we have ever met with. Their numerous edge mouldings, figured above the representation, would seem rather to belong to a large archway.

A modern partition separates the western compartment of the nave from the church, and forms it into a kind of ante-chapel. In this is placed the font, with a lofty canopied cover of debased Gothic, but good in its general effect. Considerable settlements have taken place at the west front, and the whole wall leans outwardly so much as to require artificial support. This is effected by the circular plates, seen below the gable in our external view, which are connected with long iron rods bolted to the tower walls, but it is to be regretted that an amount of money, which would have gone far towards rebuilding it, should have been spent in perpetuating a positive deformity.

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### DURHAM CASTLE.

This important fortress or palace is of early Norman origin, and we have inherited sufficient remains of its primary state to justify the assertion that it was the most elaborate example of its style in existence. Need we refer to any thing beyond the extraordinary doorway represented by one of our engravings to confirm this?

Few, if any, English cities are characterised by so much grandeur as that imparted to "time-honoured Durham" by the ancient portion of the city, crowning as it does a lofty rocky peninsula, which rises almost abruptly from the Wear on the southern, eastern, and western sides. Two ancient bridges cross the river at the neck of the peninsula, and the old north road between York and Newcastle which runs between them, at the foot of a steep ascent facing the north, is some fifty yards within the site of a moat,<sup>1</sup> which extended completely across from Elvet to Framwellgate Bridge, and thus isolated the ancient town.

<sup>1</sup> The name of Clay-port Gate (now the entrance to a street corrupted to Claypath), whose ancient name was Cleur-port or sluice-gate, seems to bear record to the ancient existence of this moat.



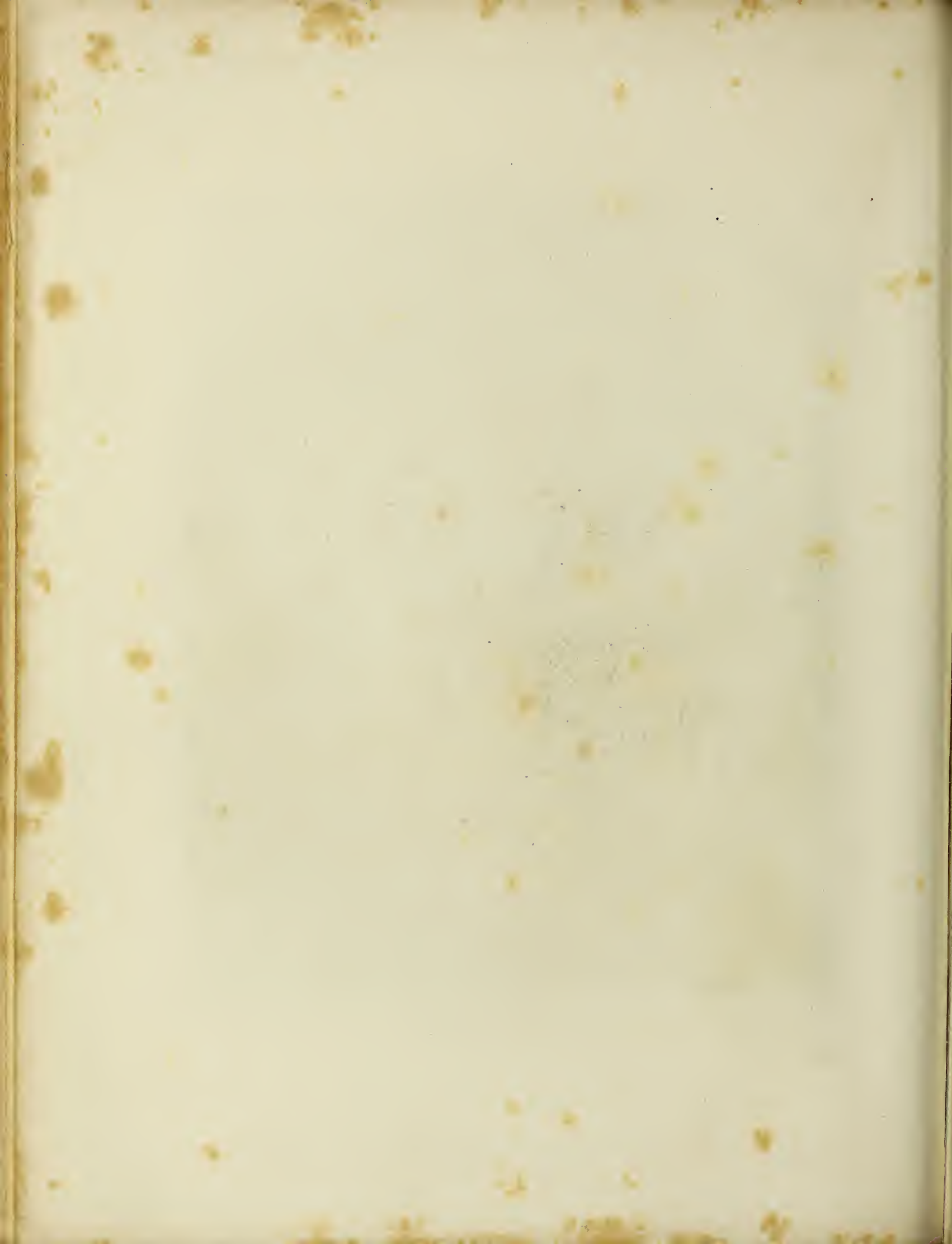


*Drawn by R. W. Billings.*

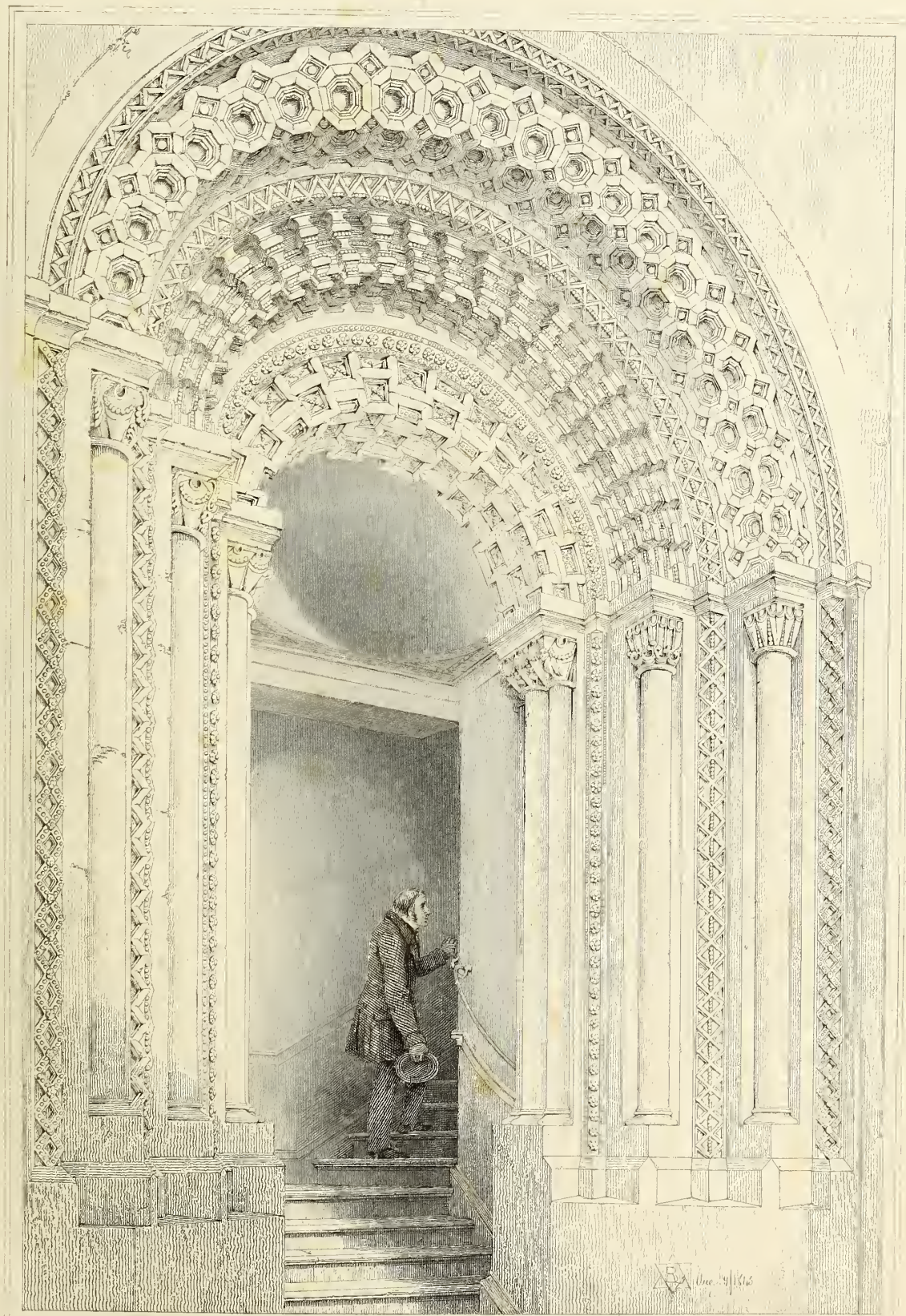
*Engraved by J. H. Le Cour.*

WILLIAMS & CO. LONDON. PRINTED BY J. H. LE COUR.

*Durham. Published by George Andrews & R. W. Billings, Jan<sup>y</sup> 1, 1844.*







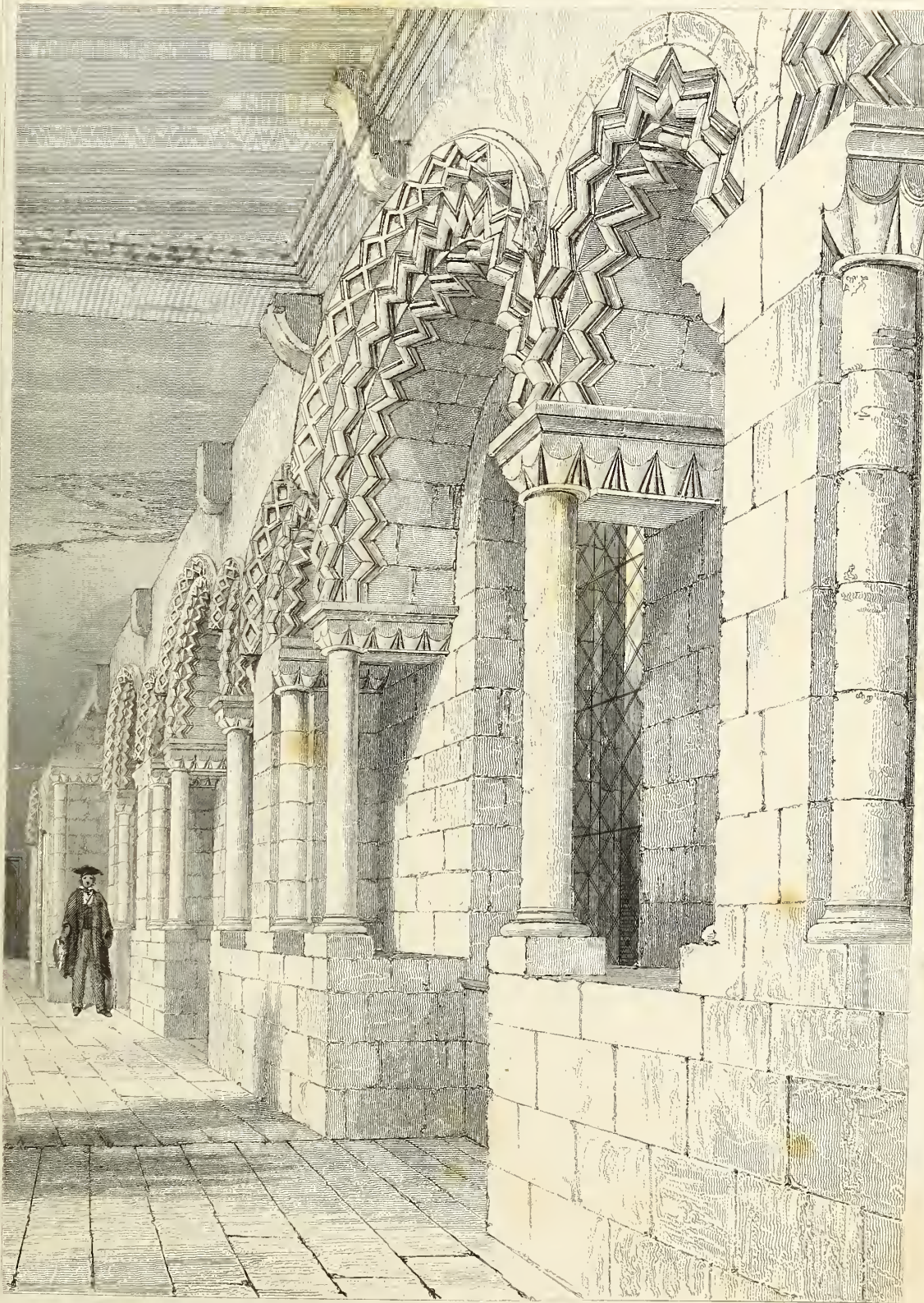
Drawn by R. A. Billings.

Engraved by G. B. Smith.

NORMAN DOORWAY. IN THE LOWER GALLERY.







*Drawn by W. P. Adams*

*Engraved by J. D. Wilson*

DURHAM CATHEDRAL













Engraved by J.H. Le Roux

*The Journal of the American Medical Association*, Chicago, Ill., Sept.







Engraved by George Wilson

Drawn by R.M. Widdows

THE CASTLE OF ST. JOHN, LONDON

Engraved by George Wilson. Drawn by R.M. Widdows.



Upon the north end of the rocky eminence stands the body of the Norman Castle, and eastward are some remains of the walls and bastions which inclosed the great Keep Tower. Between these outer defences and the river was the ancient roadway (now Saddler Street) to the outer Bailey by a gate at the south east angle of the Castle.<sup>1</sup> Passing the site of this gateway tower, and following a steep ascent (now Queen Street) we come to the Palace Green, having the Cathedral upon its southern boundary and the Castle to the north. The outer defences along this side were terminated towards the west by the inner Bailey or gateway to the court-yard.<sup>2</sup>

We will now suppose ourselves in the court-yard, having on its south side the gateway and its flanking walls. From its east side rises a steep artificial mound, surmounted by the Keep Tower, having an external staircase of communication with the gateway, defended by a curtain wall and square projecting turrets. The north side is occupied by the dwellings belonging to the Norman building, and on the west side stands the great hall, with the kitchen and other domestic offices at its southern extremity.

Durham is said to have been fortified before the conquest, and the Saxon garrison to have successfully defended it during a long siege by the Scots in 1040; but the first building of the castle may be dated from 1072, when the Conqueror, on returning from Scotland, ordered Bishop Walcher to build a fortress. This was completed by Bishop Flambard (1099-1128), who removed "the houses between the Castle and Cathedral and levelled the ground," besides fortifying the Castle with a moat, and building Framwellgate Bridge.

But the completion of the Castle, as we now find it, was reserved for Bishop Hatfield (1345-1381), who built "anew" the great hall, and completed the fortifications by erecting the great Keep Tower. Bishop Fox (1494-1501) added the great kitchen, the steward's rooms adjoining, and built a music gallery in the hall. Bishop Tunstall (1530-1559) erected the corridor against the buildings on the north side of the court-yard, and (on the east of the clock

<sup>1</sup> This gate was rebuilt by Bishop Langley (1406-1437), and, before its demolition a few years back, had been for a long period used as the city prison. There is a curious affinity between this and the great prison of London city, which occupies the site of the New-gate in the Old Bailey.

<sup>2</sup> Although divested of external beauty by modern gothicising, this portion retains much interest in the beautiful groining of the gateway and its old iron-framed gate.

tower) the chapel is also his work. Between 1617 and 1631 Bishop Neile spent nearly £3000. in repairs and additions, and during Bishop Cosin's time, 1660-1671, considerable alterations and re-edifications were made.

Upon the west side of the Palace Green stands the Bishop's Exchequer, which, most singularly, has been placed *without* the Castle walls. It was built by Bishop Neville 1437-1457, and his bull's head cognizance projects boldly over its low doorway. Judging from the external aspect of this structure, which is plain, gloomy, and prison-like, we might imagine it to have been altogether unornamental in general character, but an interesting piece of ribbed groining in its staircase proves that it was not deficient in architectural adornment. Adjoining the south wall of the Exchequer is Bishop Cosin's Library.

Five of our engravings are devoted to this important portion of our work. The view of the western side, from an elevated position on the opposite bank, exhibits the northern approach over Flambard's bridge, and the buildings represented on the left of the flag-staff are his work. The great mass to the right of these comprehends Hatfield's Hall and the kitchen. To these have been added irregular constructions of more recent date, jutting to the very edge of the rocks, and forming on the whole a vast aggregation of grandeur and one of the sublimest combinations of impressive scenery.

Passing under the Norman gateway leading into the court-yard, we behold the range of buildings represented by our plate, which exhibits that portion of the Castle. On the left of the engraving is the Great Hall, with an Ionic entrance of Bishop Cosin's time, to whom the interior, in its present state, owes its arrangements. The structure situated in the angle, and containing a large staircase, is the work of Bishop Neile, who curtailed Hatfield's Hall at its northern end, and converted the space thus gained into two rooms.

Although deficient in external attraction, the buildings between the hall and clock turret present, internally, points of great interest, forming the subjects of our remaining illustrations. First, the magnificent Norman doorway,<sup>1</sup> opposite to, and lighted by, the four-mullioned window adjoining the clock; within the range of pointed windows above, is the gallery forming another of our views;

<sup>1</sup> This, and indeed all the upper portion of the northern block of the Castle, is said to be a restoration by Bishop Pudsey, after a most disastrous fire which occurred about 1174.







Drawn by R. W. Billings.

THE NORTH SIDE OF DURHAM CATHEDRAL.

Engraved by J. D. Smith.



and lastly, the crypt or ancient chapel of the Norman Castle, now transformed into a vestibule to the staircase of the keep-tower.<sup>1</sup> It was lighted at the east end by three windows, and under each (for the space is still marked between chequered stones) was an altar table. The cross ribs, or arches above the columns, are of regular masonry, but the groining between is plastered rubble work, and in no portion, except in the capitals, is any decoration manifest. Many of the angular ornaments of these remind us strongly of the Ionic volute, and they are otherwise peculiar in design. One of them may afford a charm to the lover of the chase, for upon it are depicted the rising sun, the sportsman mounting his steed, the hounds in full cry, and the stag at bay.

After Bishop Cosin's time (1671), the Castle underwent continual alterations and mutilations, originating from the long protracted disregard of all architectural propriety—a disregard which was more fatal to our ancient buildings than even the dissolution of monasteries. The union with Scotland was calculated to effect a great change in castellated architecture, particularly in border districts, and accordingly we find that numerous fortresses were converted into mansions. Durham Castle was amongst the number of these; but the most important of all its transformations was effected in the year 1832, when Bishop Van Mildert resigned his Palace and founded within its precincts the now rapidly increasing University of Durham. Under the auspices of its zealous promoters the Keep tower, which had lain in ruins for many ages, again uplifted its battlemented head, but instead of containing, as formerly, within its walls the "pomp and circumstance of war," the waving banner now floats over the peaceful abode of learning and tranquil meditation.

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## DURHAM CATHEDRAL.

Very few of our magnificent Cathedral structures equal that of Durham in extent: in massive grandeur and commanding situation it is quite unsurpassed. Our representations may here supersede verbal description, while we confine ourselves to a short historical account of the church, with a few incidental remarks upon its most important characteristics.

<sup>1</sup> The modern entrance to this adjoins the clock turret.

St. Cuthbert, Bishop of Lindisfarne, had retired in solitude to one of that fearful chain of rocks off the coast of Northumberland, known too fatally as the Farne Islands, and he died there in 688, leaving directions that, to whatever spot the establishment of Lindisfarne might at any time be transferred, his body should be taken thither. To this request Durham owes its origin. The pious monks, in fear of the Danish marauders, abandoned their hallowed abode at Lindisfarne, taking with them the body of their beloved saint. They were frequently compelled to change their temporary place of refuge, and during one of their migrations it was suddenly found impossible to move forward the body of St. Cuthbert, which they carried with them in their various wanderings. The holy men were relieved from this perplexity by a dream of one of their brethren, in which Dunholme was revealed as the final resting-place of the imperishable remains of their saint. The position of Dunholme was unknown to them; and, amid this difficulty, a milkmaid directed them to the site of the Cathedral, whither they immediately proceeded with their holy burden. It is said that the sculptured symbols of a woman and a cow on the exterior of the chapel of the Nine Altars are types of this legend.

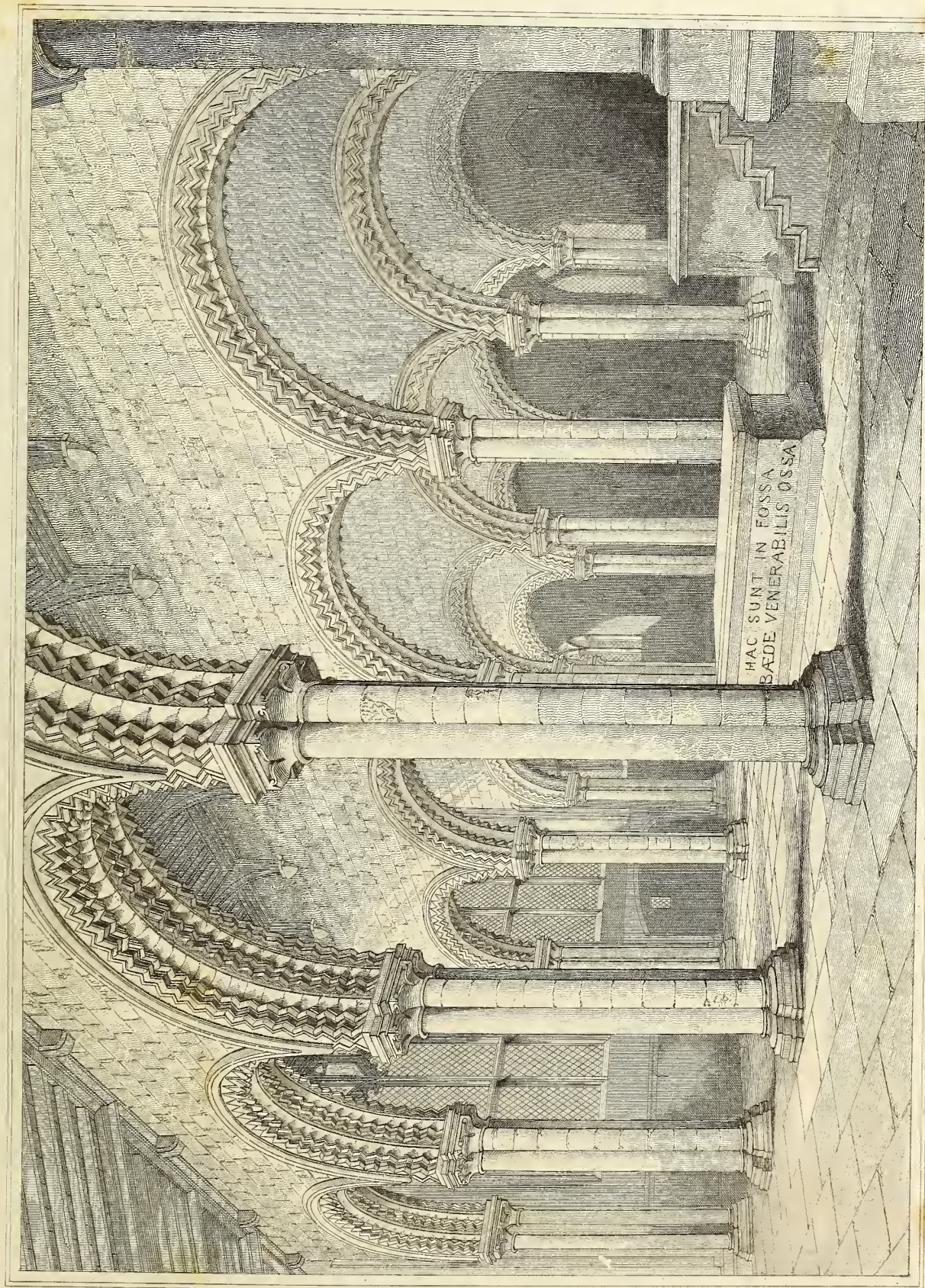
A Cathedral was completed by Bishop Aldwin in 999, but this was pulled down by Bishop Carileph in 1093, who commenced the present edifice, Malcolm, King of Scotland, assisting in laying the foundation stones. Carileph and his successor, Flambard, completed the great mass of the building, and the nave (groined in character by Prior Melsonby about 1240) is undoubtedly the grandest existing specimen of Norman architecture.

Two material additions were made after the completion of the church, the first of which was the Galilee, attached to the west end by Bishop Pudsey about 1170. This was appropriated to the devotions of the female sex, who, in deference to St. Cuthbert's supposed aversion, were excluded from the body of the Cathedral, excepting the end of the nave, west of the blue stone cross which still marks their bounds;—

“ There still is traced the bounding-line  
 Monastie rigour drew,  
 Weak barrier now 'gainst female foot  
 A cross of marble blue.”

By the erection of this chapel the western doorway of the nave became use-





Drawn by F.W. Billings.

W. B. R. 1851. A.D. 1851. G. W. B.

THE GALLILEE FROM THE SOUTH WEST ANGLE.

Engraved by George Andrews, Durham, & Robert William Billings & George Winter, London, May 1, 1851.

Engraved by George Winter.













*W. H. Sturt*

*Engraved by Geo. Wint.*

VIEW FROM THE WINDOW OF THE MONK'S LIBRARY

*Printed and sold by George Jones, at the Ashmolean Library, 1771*



less, and hence originated the north doorway, with its grotesque sanctuary knocker. In the Galilee repose the remains of the Venerable Bede, under a modern tomb, represented in our engraving. They were taken (some say surreptitiously) from Jarrow in 1022.

The second great addition was the eastern transept, or, as it is called (from the number of altars it contained), the Chapel of the Nine Altars. Although this addition caused the removal of the ancient circular east end, the change cannot be regretted, for in its place arose an attached chapel, the most colossal<sup>1</sup> in the kingdom, and ranking among the finest surviving examples of the early English style. This part was completed, and the Norman choir groined in the style of the chapel, 1289.

Nearly all the Norman windows have been more or less altered, and in the greater part of those which preserve their original external form, mullions and tracery of late debased Gothic have been introduced. From the ends of the transepts and west end of the nave the narrow and comparatively dark windows have entirely disappeared, and given place to magnificent specimens of the decorated and perpendicular character. The first of these alterations occurred in the Chapel of the Nine Altars about 1300, when its great northern window was built. The intended design of this end may be seen by the lancet windows at its southern extremity.

The last external feature added to the Cathedral was its great, or central tower, which occupies the place of the low Norman tower, destroyed by fire in 1429, and was erected in its present form in 1478. Its upper stage appears of more recent formation than the lower, but this arises from a casing of Roman cement overlaid about fifty years from the present time.

Two of the internal accessories are beautiful in character, and perhaps unparalleled. The first is the Bishop's Throne, placed between the columns of the third compartment of the choir, on its south side. The throne or seat is upon a raised platform, under which its builder, Bishop Hatfield, lies buried. This elegant object, though distinguished by the most beautiful enrichments of chiselling, and, remarkable for the simple grandeur of its design, yet derives its peculiar interest from the history of its origin. It was erected by Bishop Hatfield in his lifetime, "over the vault prepared for his mortal remains after death, as if to

<sup>1</sup> Its internal length is 129 feet 5 inches; width 34 feet 2 inches; height of the groining 76 feet.

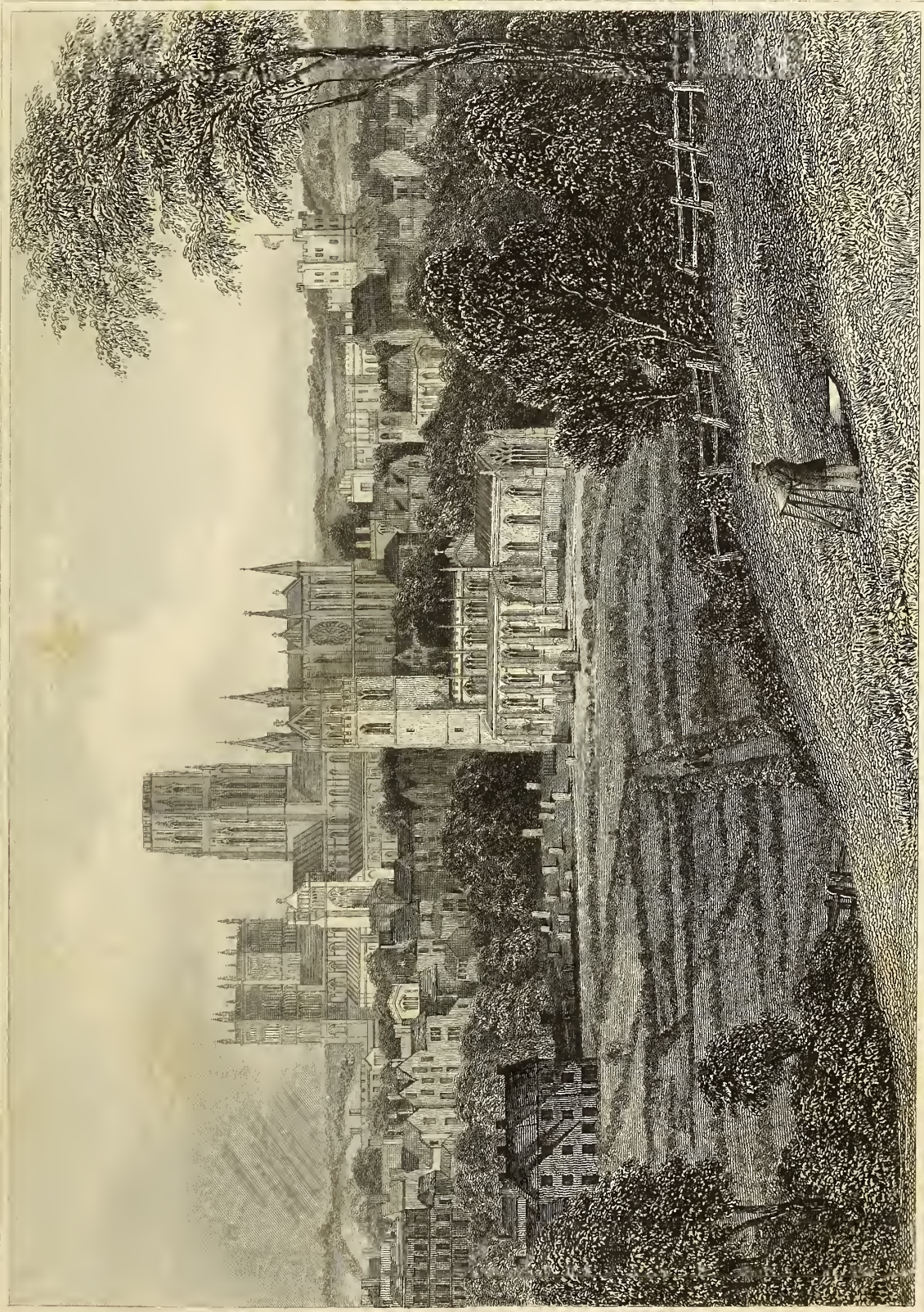
inculcate upon his own heart a lesson of humility under the almost regal distinction to which he had risen." The second is the double-fronted Caen-stone altar-screen, with its attached sedilia, perhaps the most elaborate composition of canopied and pierced screen-work in existence. Five richly-sculptured canopied towers and spires, nearly 35 feet in height, with intervening piers, surmounted by smaller spires or pinnacles, extend across the choir, flanked on either side by four sedilia or priests' seats, each crowned with a canopied spire. This work was executed in London, and placed in the Cathedral (1380), Lord Neville contributing largely to the expense. Numerous statues, painted and gilt, occupied its niches before the Reformation, but their contiguity to St. Cuthbert's shrine, which was in the space immediately east of the screen, drew down upon them the fury of the iconoclasts, and caused their total destruction. What must have been the gorgeous garniture of the shrine, when we find in the inventory taken by Henry the Eighth's commissioners, "a jewell" of sufficient value "to redeem a prince"!

As to St. Cuthbert and the wonderful tales of the incorruptibility of his body, we refer the reader to the Rev. J. Raine's curious work on that topic; and for an elucidation of the various parts of the Cathedral and of the monastic buildings, the author refers to a volume bearing his own name. Our present illustrations are—

1. The north side of the Cathedral, from the mound of the Castle Keep.
2. The western towers and part of the Dormitory, from the window of the Monks' Library, a room of the perpendicular period, built between the Chapter House and the south transept.
3. The western towers and Dormitory, from the opposite bank of the Wear.
4. The Galilee, or Western Chapel, with Bede's tomb.
5. The City, from the south-east. This view is from a lofty mound called Mount-joy, a name, which, it appears, was given by pilgrims to an artificial heap of stones, or earth, which they raised to mark the termination of their journey; and the monks are said to have rested here with the body of St. Cuthbert previously to their entering Durham.

Durham has, besides the Cathedral, six ancient parish churches, but from the perishable nature of the stone they have lost all external antiquity, and little of ancient appearance has survived in the interiors.





Drawn by R. W. Bellman

Engraved by Geo. Hinton

THE CATHEDRAL OF DURHAM, AS IT APPEARED IN 1845.

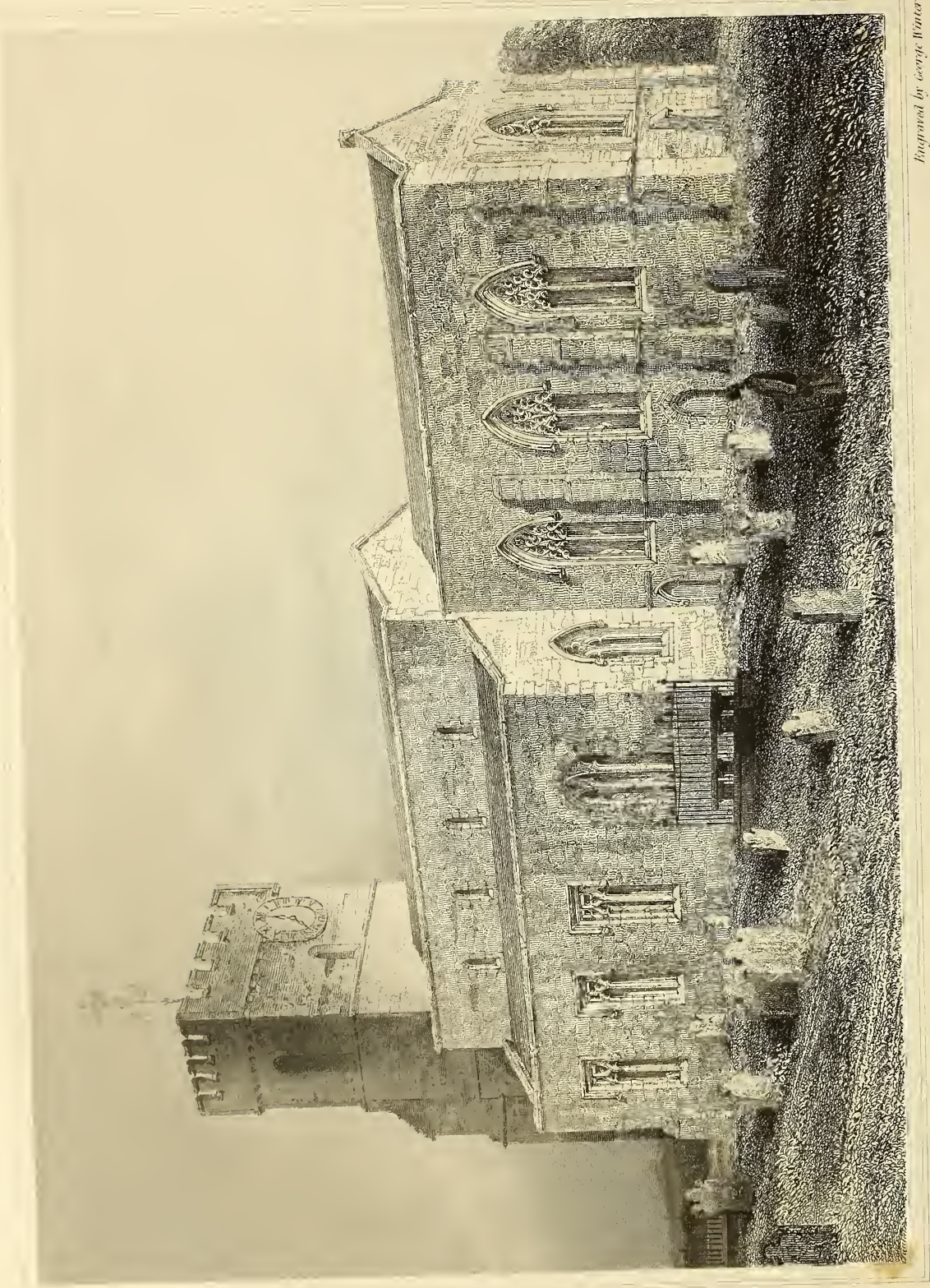
Durham. Published by Messrs. Ingram & Co. 15, Pall Mall, London, W. October 1845.











Engraved by George Winton.

EASINGTON CHURCH. S. E.

Drawn by R. W. Billings.

Durham. Published by George Andrews & R. W. Billings April 1846.



St. Oswald's, represented in our view from Mount-joy, possesses more of ancient character than any other of the churches, having been restored some years ago, under the able direction of Ignatius Bonomi, of Durham, architect. In St. Margaret's, in Crossgate, there are Norman columns and arches of plain character. St. Mary-le-Bow, in the North Bailey, said to occupy the site of the first church built at Durham, is devoid of interest to the antiquary. St. Mary-the-Less has, at the communion table, a very pretty little reredos of late date. St. Nicholas, in the Market-place, adjoining which stood the ancient Clayport gate, has some interesting corbels and plain Norman arches in its chancel, and the stunted columns of the nave, bearing lofty arches, are even of more remarkable disproportion than those at Conscliffe. Its Norman east end, erected about four years from the present time, even now gives indications of decay. Experience as well as money here seems to have been thrown away, for the district abounds in good stone, which might have been procured at a trifling additional cost. The position of this edifice, arising from its connection with the ancient walls, is singular, being built north and south, and the altar is placed at the south end. The site of its tower is equally remarkable, for it rises from the western aisle. The church of St. Giles stands on the brow of a lofty hill, which overlooks the city from the N.E. Some scattered remains of Norman and early English windows mark its ancient date, but these are of no extraordinary character. The prospect of the city and surrounding country from the church-yard has only to be seen to be pronounced unequalled in its kind. A short distance from this church is the subject of our Vignette on Plate I., viz., the ruins of a chapel built in 1439, and dedicated in honour of St. Mary Magdalene.

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### EASINGTON CHURCH.

Easington (by the sea) appears to have been a place of some consideration long before the overthrow of the Saxon dynasty; and though a church is said to have existed at that epoch, yet there are no architectural remains of a date antecedent to the Norman period, to which the greater portion of the tower may be assigned. The whole of the nave and the chancel walls are of early English construction (about 1270), but the aisles of the nave appear to have been en-

tirely rebuilt during the prevalence of the decorated style,<sup>1</sup> perhaps about 1400. To the period between the two dates mentioned we may refer the beautiful decorated<sup>2</sup> windows of the chancel, which are insertions in the place of the early windows, the forms of which are visible at the east end.

The eye, after dwelling upon the small low clerestory windows, when it glances into the church, is completely taken by surprise by the lofty arches of the nave, which rest alternately on circular and octagonal columns. Unfortunately, the clerestory is entirely blocked out by a plaster ceiling, and the effect of this fine church is thus completely marred.

Our Vignette on Plate III. furnishes a specimen of its columns, and of the boldly carved bench ends of very interesting character for their date (about 1660). With these the body of the church is completely fitted, and in the chancel near the east end is a highly decorated screen of the same date. This screen formerly extended across the chancel arch. The helmet represented on the seat is supposed to have belonged to an ancestor of the Conyers family, of Horden Hall, who died in 1664, this date being marked on the wooden plume. Not the least interesting amongst the antiquities of this period is the Easington declaration, or copy of the "solemn league and covenant," which is preserved in the vestry.

But the church does not comprise all the remains of antiquity here, for the rectory was built at the same time as the nave, and large portions of this ecclesiastical mansion are still discoverable, especially in the domestic offices.

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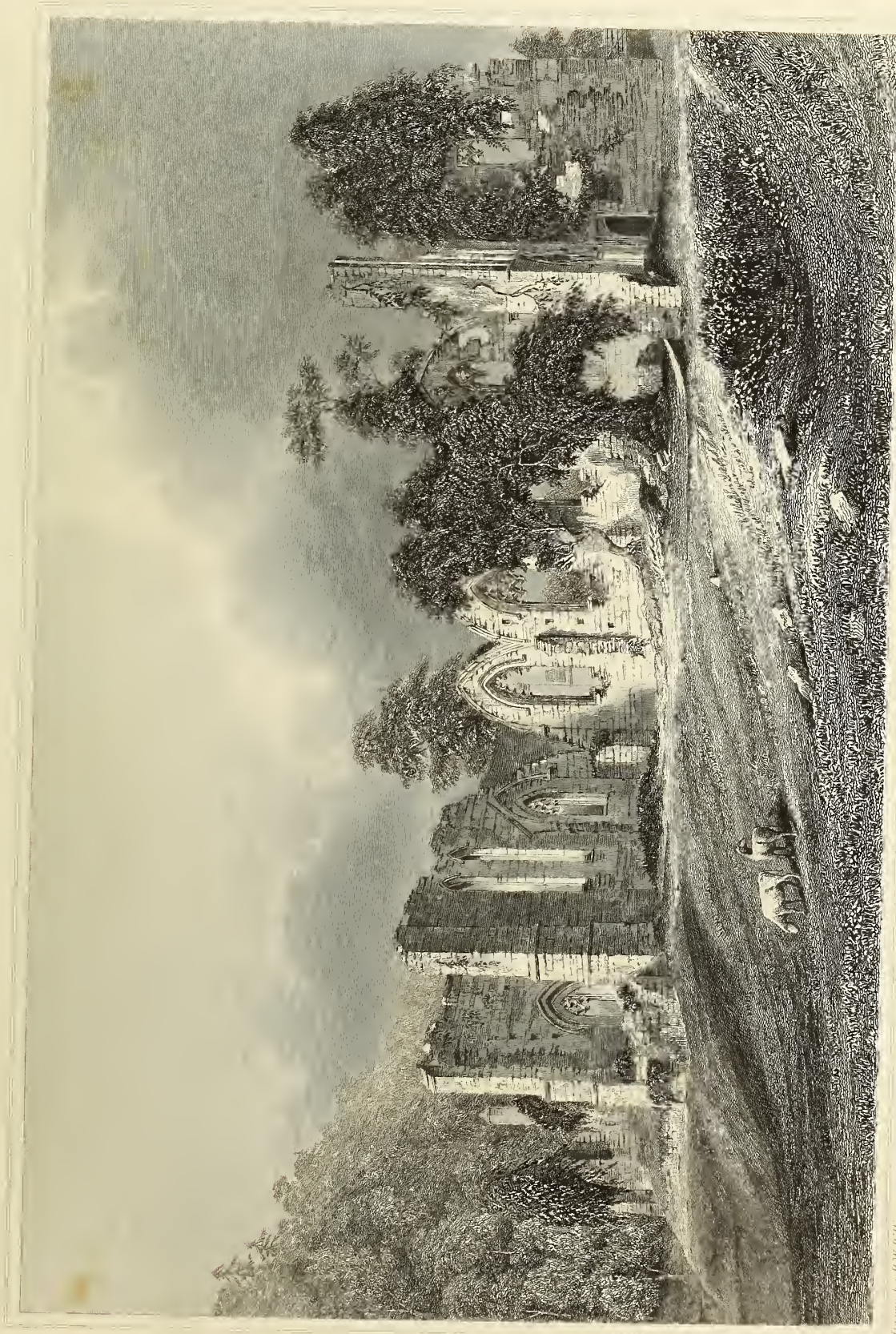
## FINCHALE ABBEY

Is embosomed in a beautiful sequestered dell on the margin of the Wear, sweeping over its rocky bed round the eastern and northern sides, on which it is sheltered by the woods and precipitous crags of Cocken, while the rising

<sup>1</sup> One of the original windows of the nave aisles, a single narrow lancet (now walled up), is in the west wall, close against the north side of the tower.

<sup>2</sup> Their tracery is delineated in Plate II., beneath the representation of Brancepeth Church roof. The lancets in the east end were the most extensive chancel specimen in the county, having been windows of five lights.

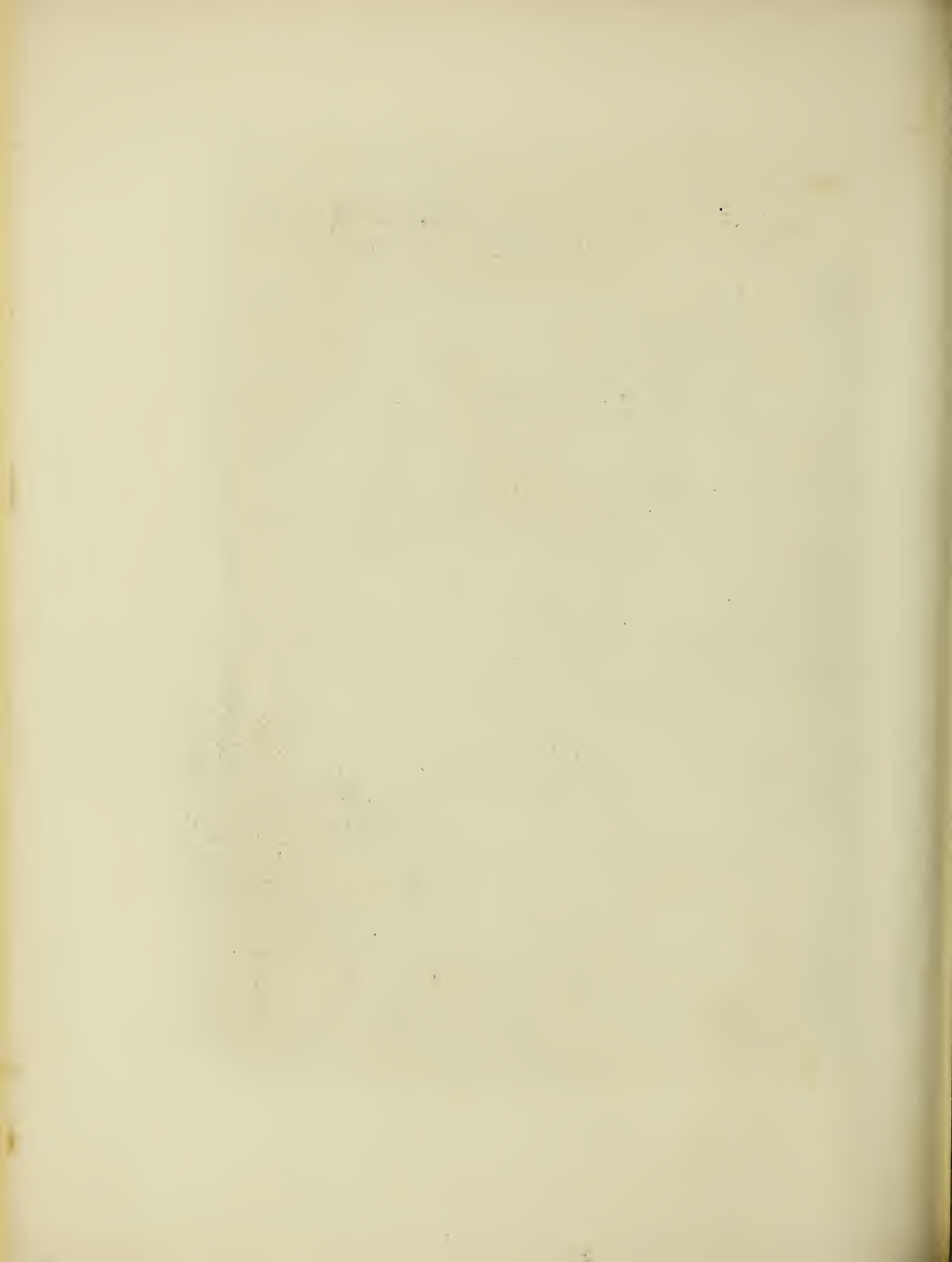




Drawn by R.W. Billings.

Engraved by Geo. H. W. H. W.

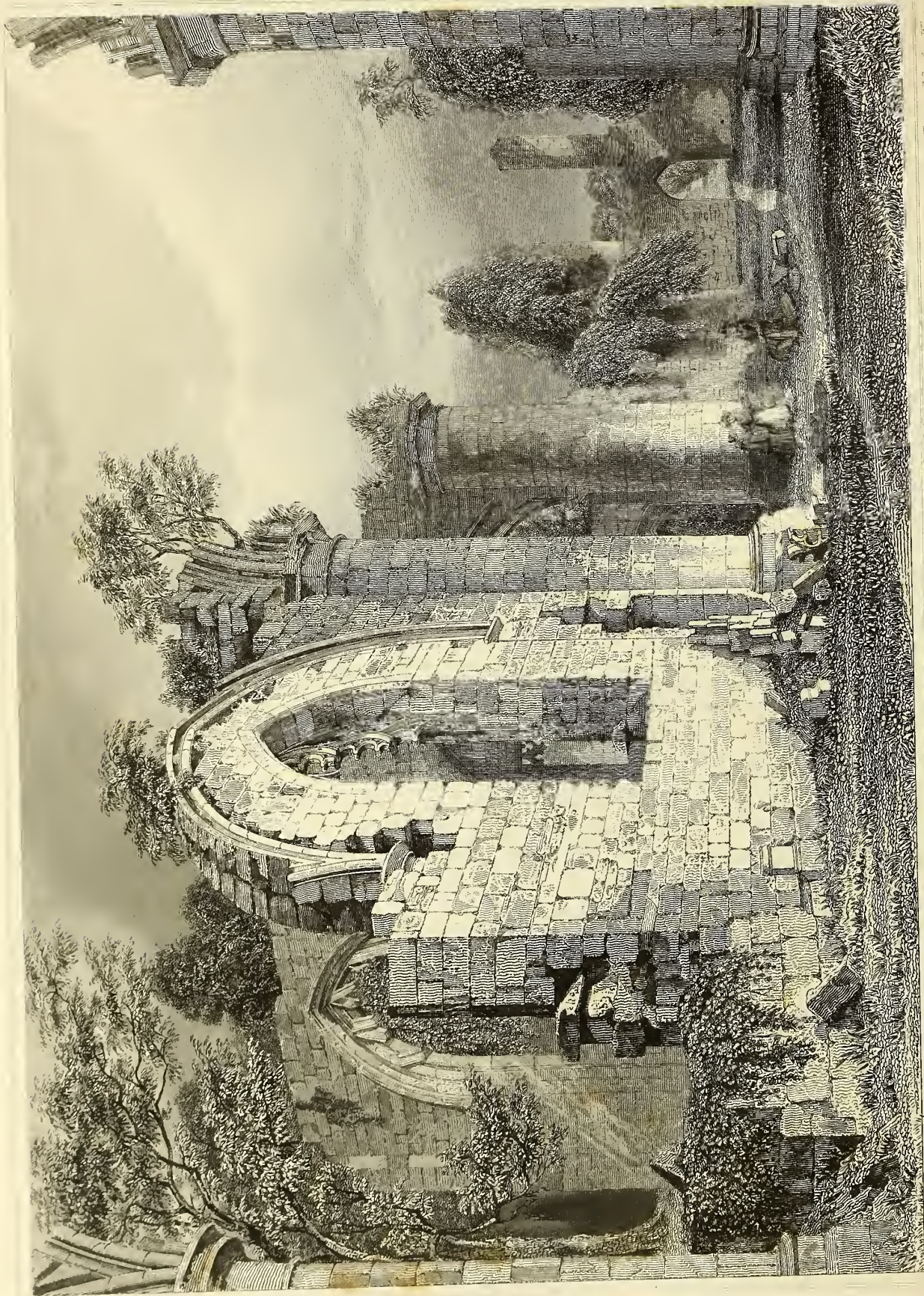
Durham, Published by Geo. H. W. H. W., July 1842.











Engraved by Geo. Winter.

FINCHALE ABBEY.  
INTERIOR, LOOKING WEST.

Drawn by A. W. Holdings.



ground to the south and west render its seclusion so complete that a stranger within almost a few yards of its walls would not be aware of his proximity to so splendid a fragment of monastic antiquity. William Howitt has well said that "it is one of those truly monastic seclusions where the world seems shut out by walls of beauty and peace, and holiness seems to have marked out the spot for its own from the creation." It is said that St. Godric<sup>1</sup> (about 1104) built a hermitage here, but he does not appear to have been the original founder of Finchale, for it is recorded that a synod of the church was held there in 792.

Finchale was granted by the Convent of Durham to Bishop Pudsey's son Henry (1196), and he is said to have built the church, which was entirely of the early English character, having a north aisle to the nave, and north and south aisles to the choir. The nave may, indeed, be said to have had a south aisle, which was in fact the north side of the cloisters. The church and cloisters of about 1240 are parts of the first edifice, and the various abbey buildings are all of subsequent styles down to the year 1500, to which period the crypt of the refectory on the south side may be assigned. This vault is almost a copy of the crypt under the refectory at Carlisle, built by Prior Gondibour between 1484 and 1511.<sup>2</sup>

The erection of the abbey buildings generally may be ascribed to the beginning of the fifteenth century. About this period the church underwent a most singular alteration or rather contraction.<sup>3</sup> The whole of the aisles, together with a chapel attached to the east wall of the north transept, was removed, and the outer walls and windows of the church were inserted between the arches of the nave and choir. For proof of this alteration, and in opposition to the early accounts, that it was formerly an open church, having no external limits, we need only refer to the copings of the roofs and broken stones of the walls still visible against the transepts. The abbey in its perfect state was very similar in arrangement to that at Durham, but altogether on a much smaller scale, many minor parts being of necessity omitted. Of the central tower of the church,

<sup>1</sup> The life of Godric is given in Capgrave *Legenda Nova Angl.*, but there exists in MS. an interesting life in the MS. Harl. No. 2277. See Wright's *Literature and Superstitions of England in the Middle Ages*, Vol. 2.

<sup>2</sup> See Billings's *Carlisle Cathedral*.

<sup>3</sup> 1436 is named by one of the Durham historians as the positive date of the alteration.

which was groined and surmounted by a short spire, nothing now remains but the four circular columns which supported it.<sup>1</sup>

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## GAINFORD

Was granted by William Rufus to Guy Baliol, one of the Norman followers of the Conqueror, and his descendants held it until forfeited by John Baliol, the king of Scotland, in 1296.<sup>2</sup> The village is situated in the vale of the Tees, and, seen from a little distance, forms a prominent variety in a landscape diversified and relieved by the winding river, with its steep wood-crowned cliffs on the one bank, and beautiful slopes of verdure on the other. Gainford Green is celebrated in "Rokeby," and round it are located the neat and unpretending houses of the village; "there is here none of that utter poverty and squalid wretchedness, which too often meet the eye in the villages of the North, and few places afford a more comfortable retreat."<sup>3</sup> There was a Roman station at Piersbridge, about two and a half miles distant.

The Church (date about 1300) stands on the site of an earlier edifice of Saxon origin. Bernard Baliol ceded it, with other churches, to St. Mary's Abbey, at York, 1159. It presents nothing of material interest, excepting the old columns and arches of the nave, and some plain early English windows in the chancel. A very elaborate coffin lid, of the thirteenth century (engraved in Surtees's *Durham*), and four brass inscriptions of the fifteenth century, attract the notice of the antiquary.

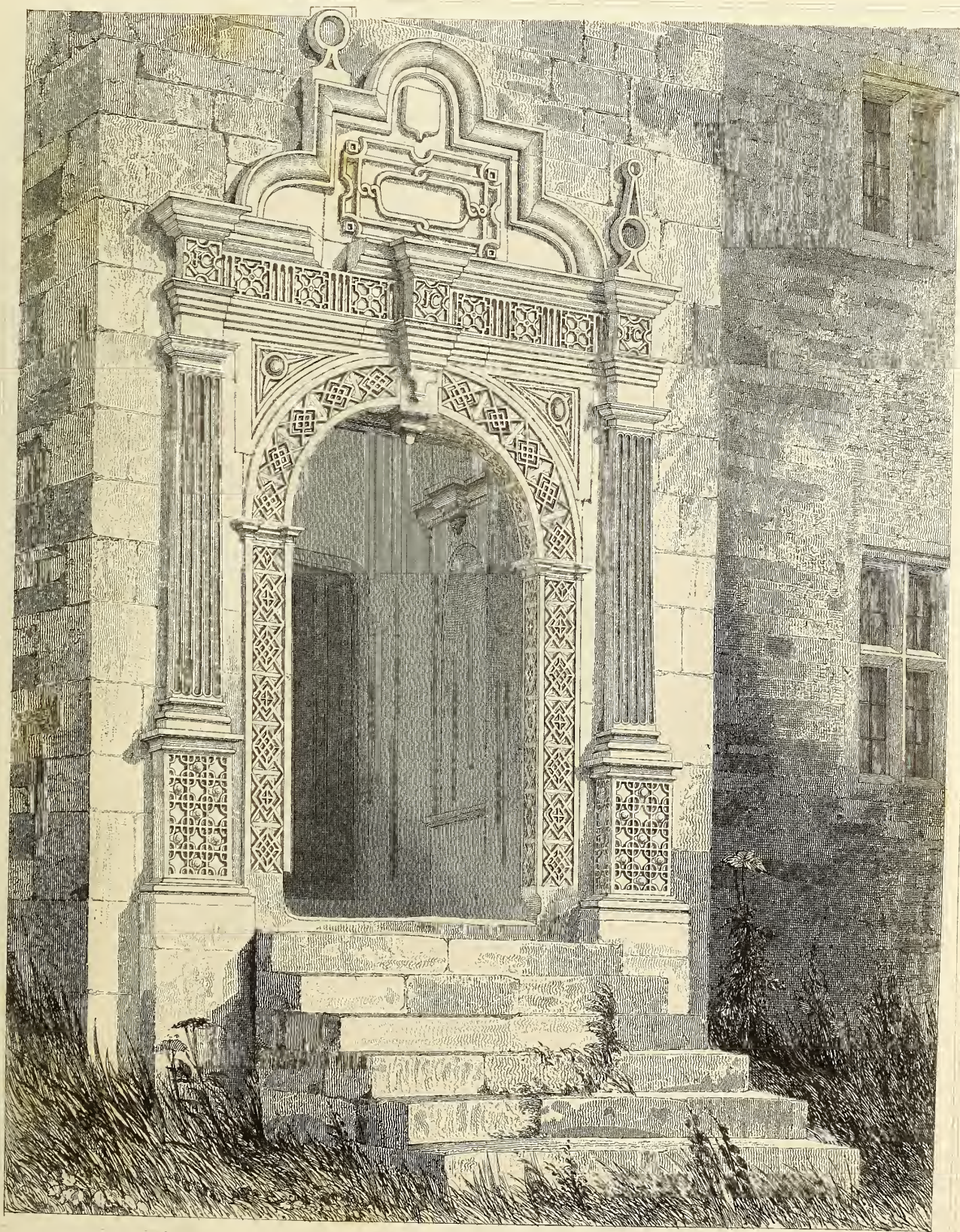
Gainford Hall, of which the principal entrance-doorway or porch is represented in our plate, was formerly a seat of the Cradock family. It stands at the western extremity of the village, and appears to have been built in the reign of Elizabeth or James the First. The gabled house, with its mullioned windows and the adjacent turreted dove-cote, are in a dilapidated state, and its ancient gardens are destroyed. An apartment on the ground-floor is wains-

<sup>1</sup> The situation of the only staircase in the church is a most singular one, namely, in the north-west column of the tower.

<sup>2</sup> See the account of Barnard Castle.

<sup>3</sup> Walbran's *Antiquities of Gainford*, 1846.





*Drawn by R. W. Billings.*

*Engraved by George Winter.*

THE PORCH OF GAINFORD HALL.

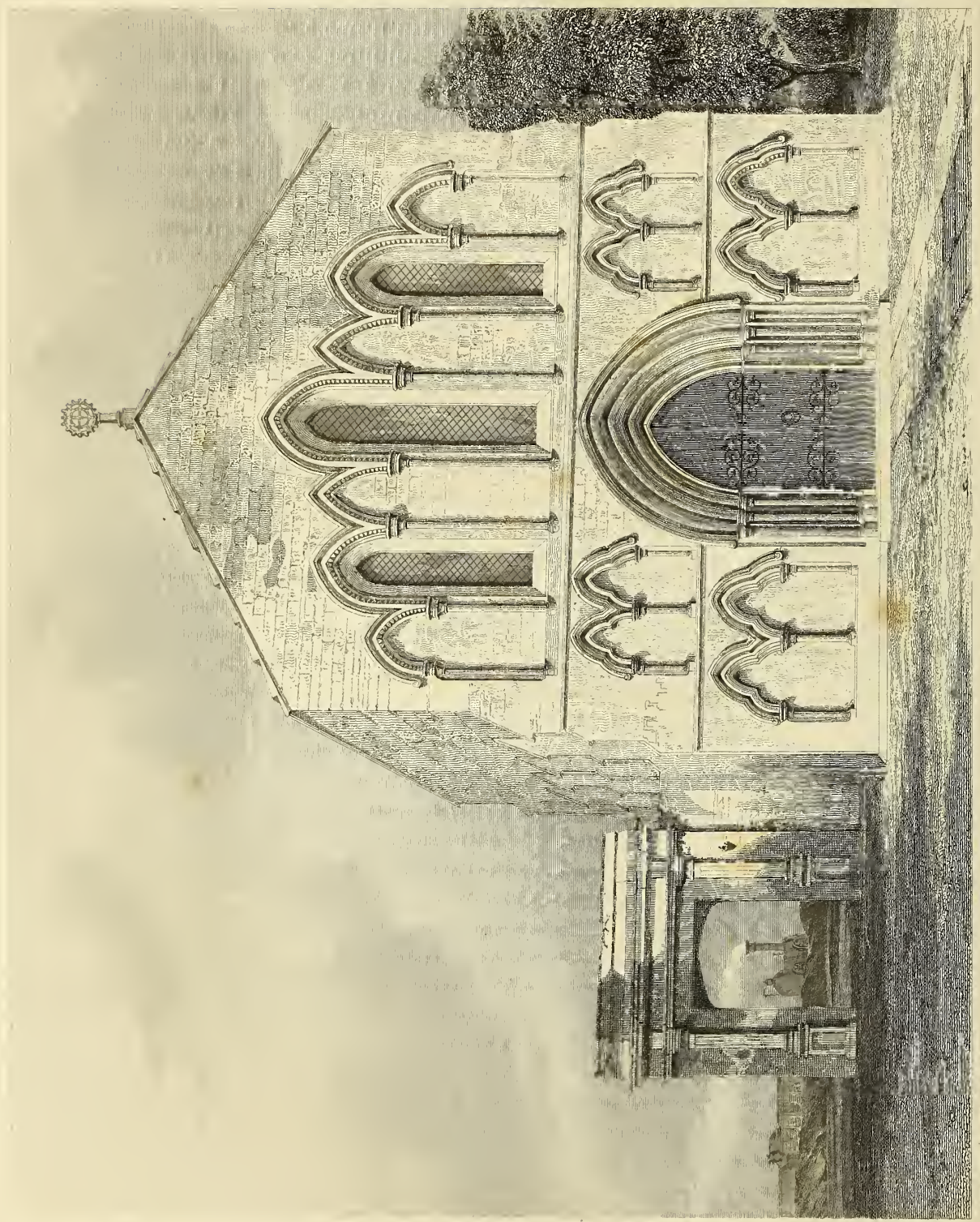
*Durham, Published by George Andrews, & R. W. Billings, March, 1845.*











Drawn by R. W. Billings.

Engraved by Geo. Walter.



cotted, and ornamented with plaster cornice-work, but the upper portion of the house has never been finished.<sup>1</sup>

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## GATESHEAD CHURCH

Stands on elevated ground, about midway on the acclivity rising from the river Tyne. A Norman church occupied the site of the present building, which is of the late perpendicular period (about 1450). Its nave has five compartments, divided by octagonal columns without capitals, the arch-mouldings, or rather their chamfered faces, spring at once from the shafts, and the general effect of the church is heightened by its old open-timbered roof. But one part of the Norman edifice exists—a doorway on the south side (with a very peculiar zig-zag label), and there are two early stone coffin-lids worked into the porch wall. The nave is entirely fitted up with benches and pews of about 1660, of similar character, but not equal in execution, to those of Easington.

The exterior of the church has lost all Gothic character, and a square Italianised tower has been erected against its west end (1740). In the burying ground is the tomb of Robert Trollop (about 1620), which was formerly surmounted by his statue, representing him pointing to the Town-hall of Newcastle, and the following inscription alludes to the fact of his having been the architect of that structure—

“ Here lies Robert Trollop,  
Who made yon stones roll up ;  
When death took his soul up,  
His body filled this hole up.”

On May 4th, 1180, Gateshead was the scene of an insurrection of the Northumbrians, which arose in consequence of the murder of a noble Saxon family Liulph (ancestors of the Lumleys), committed by some of the Norman favourites, whom Bishop Walcher is said to have screened from punishment. This prelate came to Gateshead on that day to hold his usual council of justice, with only a small guard, whom the people fell upon and slew. The Bishop fled to the church,

<sup>1</sup> That this was not an unusual practice we may safely affirm, for the upper floors of the towers of Raby Castle are now in the course of completion.

which was immediately invested and burnt to the ground, and Walcher and his whole retinue either were murdered or perished in the flames.

About half-a-mile from the river, on the roadside, stands the little chapel of St. Edmund, formerly part of the hospital of the Holy Trinity, erected by Bishop Farnham about the year 1248. Its west front is illustrated in our work, but the masonry of the gable is modern. The windows, by the way, formed the model for the restoration of the southern gable of the chapel of the Nine Altars in Durham Cathedral, and a most appropriate restoration it was, if we regard the combination of architectural fitness and the singular fact of both chapels having been principally the productions of the same prelate. The east end is pierced with three lancets, of simple character. For many years this chapel was roofless and in ruins, but it has been recently restored.<sup>1</sup>

Almost every vestige of the architecture of the hospital or alms houses founded by James I, in 1610, and formerly in connection with the chapel, has been obliterated. The old gateway, which modern innovation has attached to the north side, was the entrance to the mansion or master's house, which was first pillaged by Gen. Lesley's troops in 1746, and then burned by a fanatical mob.

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## HARTLEPOOL.

The town of Hartlepool was anciently within the parish of Hart, a neighbouring village, possessing a small Norman church, with a font of late date, which, though it is richly sculptured, has little to recommend it as a work of art.

A monastery founded by St. Hilda at Hartlepool, in 640, was destroyed by the Danes in 800. After the Norman conquest, Hartlepool was fortified, or made "a place of strength," and became the port and arsenal of the Bishops of Durham, who hence despatched their quota to the royal navy. It was until 1614 the only haven of importance on the Durham coast.

About 1230 Robert Bruce, ancestor of the celebrated Scotch monarch of that name, completely fortified it, and "builded the haven and wall." The

<sup>1</sup> A handsome semicircular timber roof of the character of those in St. Nicholas Church at Newcastle, and Hexham Abbey, was among the additions made from designs by John Dobson, architect.





Engraved by J. H. St. John.

WEST FRONT OF LINCOLN CATHEDRAL  
N.W. VIEW

Drawn by K. W. Pilling.

Published by Cox, Faulkner, & Co., Stationers, London, and J. H. St. John, 1844.











*Designed by J. H. La Roche.*

THE NAVE, LOOKING EAST

*Engraved by J. H. La Roche. From the original drawing by J. H. La Roche.*



water-gate and a long line of ancient wall facing the harbour still remain, but the towers and walls landward have nearly all been levelled, to make way for the modern extension of the town.

Without the walls have been very recently discovered the substructions of an ancient church or chapel: for these a very high antiquity has been claimed. They are said to be the foundations of the original church of St. Hilda, but an attentive examination of the architectural fragments prove them to be of the early English period, after the year 1200, and certainly of later foundation than the fine church of the same style which forms the subject of our illustrations.

This once magnificent building is marked by peculiarities of a perplexing description, and it is no easy task to decipher the intention of its architect. Especially singular are the enormously massive buttresses<sup>1</sup> jutting from the tower.

Looking at their extraordinary form, we might fancy the original design had for its object a cross church, consisting of nave, transepts, choir, and chancel, and that, this intention being altered, the buttresses were placed against the tower to compensate for the loss of support which the complete members would have given it; but on a closer inspection of the masonry we discover portions of the walls, windows, and (upon the buttress sides) the coping stones of the roofs of three small chapels, attached to the west, north, and south of the tower, and all of the early English period when the church was first built. The southern chapel, indeed, still exists.

A survey of the interior of the tower satisfies us of the necessity of large buttresses, for they sustain the lateral pressure of a lofty and heavy stone-ribbed groining, which is undoubtedly the best constructed specimen of the kind in the county. This vaulting with the clustered columns from which it springs once formed a fine addition to the interior of the church, from which it is now separated by a ponderous wall of later date.

The church of Hartlepool, before the demolition of its ancient chancel,<sup>2</sup> must have far excelled any of the churches in the county. The eastern part of this

<sup>1</sup> Those at the west end project above 26 feet from the tower, and the walls of each are respectively 3 feet 9 inches and 3 feet 2 inches thick. Whence this difference of substance arises has yet to be explained.

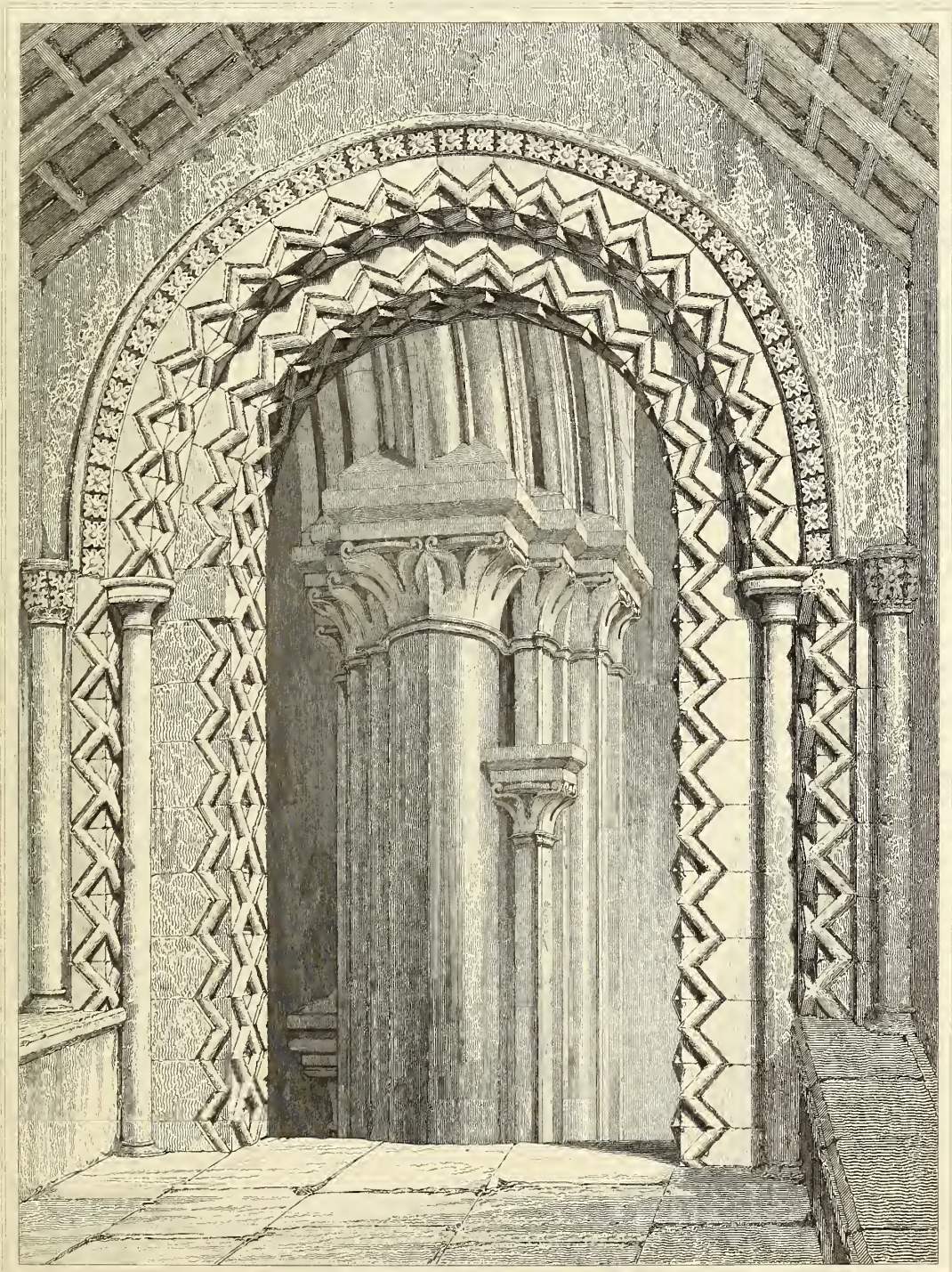
<sup>2</sup> Another demolition, that of the early English roof, whose form is marked against the tower walls, is to be reckoned amongst its disfigurements.

edifice, most probably owing to the fact of its being the Bruce mausoleum, was a most remarkable building,—a *second* church of equal length to the nave, having its columns, arches, and aisles of the same dimensions as that part, and apparently more highly decorated. About half a century has elapsed since the repair of the chancel is said to have been seriously contemplated, but the consideration of the subject was soon ended by the destruction of the whole, save one small compartment. The Bruce tomb, no doubt commemorating the originator of the church, and formerly occupying the place of honor in the centre of the chancel was by this act thrown into the church-yard, and there remains—an example of ingratitude to founders, and a reproach to those by whom it was thus dishonoured. The tomb is covered by an enormous slab of black marble, and the supporting sides (of stone) are charged with Bruce's badge, a lion rampant.

In spite of the destruction of its chancel and the introduction of modern framed windows into the aisles, this church is still a very interesting building. Its entrance doorway is a beautiful specimen of late Norman, and the whole exterior detail, especially of some of the clerestory capitals, is of very fine character. Internally there is not so much of elaborate execution, but the capitals supporting the chancel arch (represented as in our engraving of the doorway) are decidedly good specimens of their style, and the small capital breaking the continuation of one of the thin shafts is a marked singularity. A specimen of the whimsical occurs in the zig-zag of the doorway, where (against the left capital) one of the pieces of stone is left uncarved. But the most remarkable oddity is the form of the south aisle arches;—at first, they would be pronounced inaccurately drawn, or, if not, deformed in consequence of extraordinary pressure, but the latter is certainly not the case as the joints are perfect and the superincumbent masonry regular, and because there is no lateral thrust to cause this most singular deformity.

The last striking feature is the cushion of the capitals upon which the arches rest, but this is not peculiar to Hartlepool. Here the columns are attached alternately to octagonal and square shafts, and have circular bands or cushions enclosing the whole both at the base and capitals. At Billingham, on the contrary, the columns are attached to a circular shaft, and the cushions are square. But Hexham Abbey, in Northumberland, offers the most important specimen, for the lofty tower piers are inclosed with a cushion similar to that of Hartlepool.





*Drawn by R. W. Billings.*

*Engraved by John Sadler.*

ST. ANDREW'S CHURCH, DURHAM.

SOUTH DOORWAY AND CAPITALS OF THE CHANCEL ARCH.

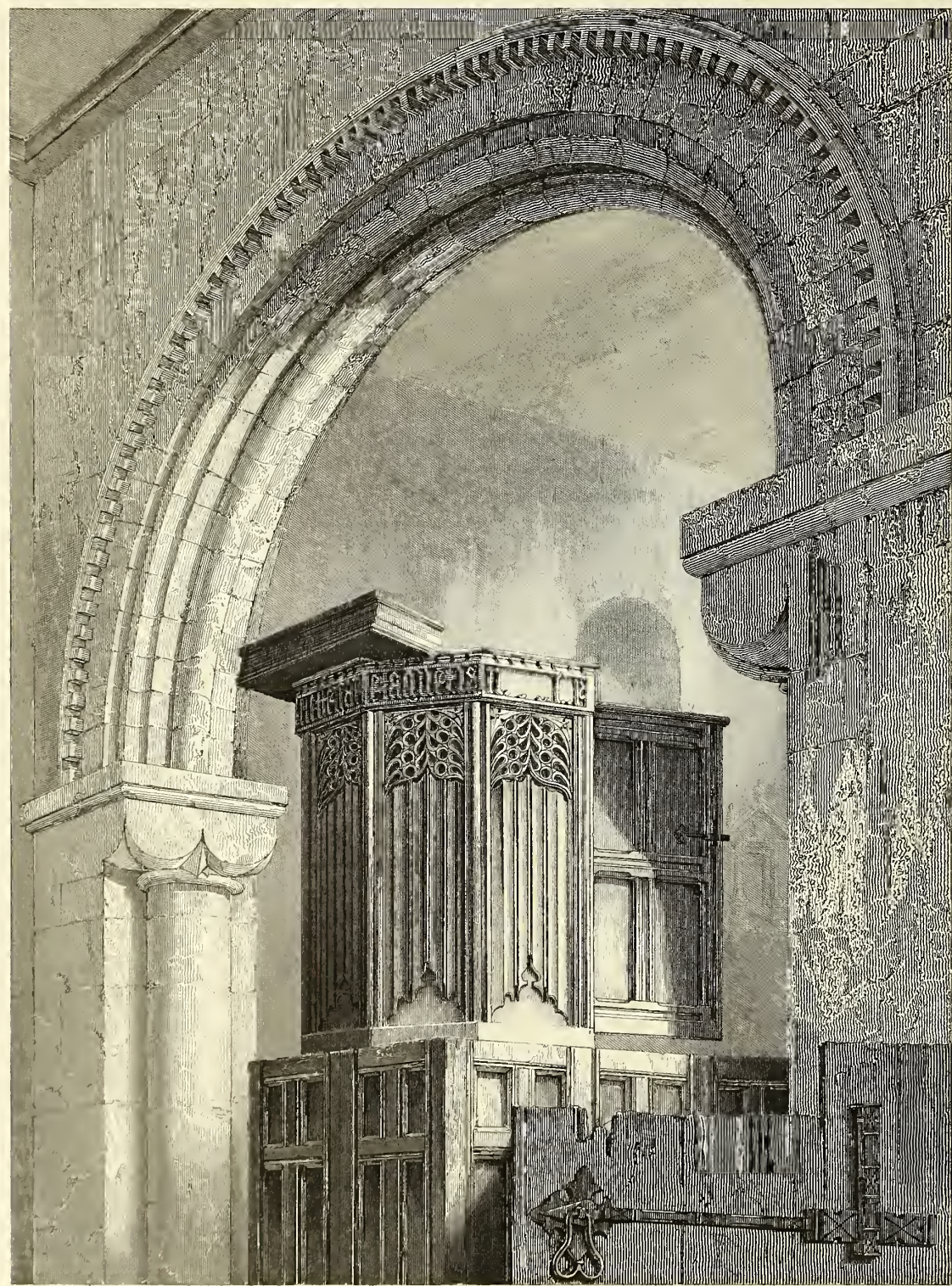
*Published by George Andrews, Durham, & Robert William Billings, & George Winter, London, July, 1841.*











Designed by J. M. Billings.

Engraved by G. B. Smith.

THE CHURCH OF ST. JOHN THE BAPTIST, IN THE CITY OF DURHAM.

Durham: Published by George Andrews & R. W. Billings, March, 1845.







Engraved by J. H. Green

Drawn by A. R. Lillings







designed by W. P. Johnson

Engraved by G. B. Smith.



At a little distance from the church in a N.W. direction stands a house known as the friary, an establishment dissolved by Henry VIII., but the structure is evidently of later date, and, as stated by Hutchinson, was most probably the "shell of some mansion belonging to the lay proprietors after the suppression." The building has been repaired and converted into a union poor-house.

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### HEIGHINGTON CHURCH,

A small church of Norman foundation, with a central tower of the same general character as Merrington, is not particularly remarkable excepting for its chancel arch, ornamented with a billet label, and for the unique wooden pulpit which, although of a late period, was of a date prior to the Reformation, an opinion which is perhaps warrantable from the following inscription :—" Orate, p: aib̄s Alexandri Flettchar et Agnetis uxor ejus."

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### HORDEN HALL,

Situate about a mile from Easington, within a short distance of the sea, is one of the few remaining specimens of domestic architecture in this county, but it is certainly not of its original extent. Its external features are plain, but characteristic of its date (about 1600.) Internally the principal attractions are its staircase, the balustrade of which is roughly but spiritedly carved with foliage and figures; and the drawing-room, which is panelled and ornamented besides with the chimney-piece represented in our second engraving. Nothing can exceed the latter decoration in the execution of its detail; and, as a specimen of its style, it is not to be surpassed. The fire-place beyond all doubt is modern.

The first possessors of Horden on record were the Fitz Marmadukes, descended from a nephew of Bishop Flambard. One of the inheritors of Horden was Marmaduke, (seneschal to the bishop,) who, when on his way to the county court at Durham, in 1318, was murdered by a member of the Neville family, on Elvet Bridge. After various changes the hall and estate came to the Claxton family, from whom it descended by marriage to the Conyers in 1483. Their arms are carved on the two shields of the mantel-piece.

### HOUGHTON-LE-SPRING.

The adjunct to Houghton is by some supposed to have been derived from numerous springs which rise in its vicinity, and by others from its having been anciently the property of the le-Spring family. Houghton-le-Spring is celebrated as the scene of the benevolent labours of Bernard Gilpin, the great reformer or "apostle of the north," who was its rector from 1552 to 1583.<sup>1</sup>

Embosomed in spreading sycamores stands the church, of early English formation, but its nave was re-built during the decorated period, about 1350. At that time the ends of the transepts and chancel were despoiled of their lancets and other windows of the prevailing style were introduced in their stead. Among these ranks the elegant east window, depicted in our view. The early lancet windows of the east side of the transept have no distinguishing characteristic, but the mullioned and quatrefoil headed windows of the same date on the west side, shewn in Plate IV., are perfectly unique. In its original state the chancel must have had a very curious effect, for a connected row of single light windows, broadly splayed internally, extended throughout its whole length.

In the angle of the south transept and chancel, and communicating with the church by a covered passage, is a square detached building (seen in our view), which comprised the priest's apartments.<sup>2</sup>

The nave has five compartments, divided by clustered columns, and their arches, together with the decorated western window,<sup>3</sup> are all that possess any interest in it. Modernised windows (with the exception just named), plastered ceilings, high-boxed pews, and galleries prevail throughout.

Although of good general design, the tower presents no antiquarian attraction, for the upper stage is modern, and occupies the place of a thin central leaden spire, whose summit was about the same height as the present battlements.

East of the church are the Kepier grammar school and alms-houses. The first institution, founded by Bernard Gilpin and John Heath, in 1574, now flourishes under the mastership of the Rev. John Young, D.D. It is supposed that the name

<sup>1</sup> His monument, an altar tomb of that date, is in the south transept of the church.

<sup>2</sup> Other examples of the ancient room above the vestries occur at Conscliffe and Staindrop. In the latter church, indeed, the two rooms form no inconsiderable part of the east end. In St. Andrew's Auckland the priest's room is over the porch.

<sup>3</sup> The same size as the east or chancel window, and of five compartments. The tracery head is composed entirely of ogee quatrefoils.





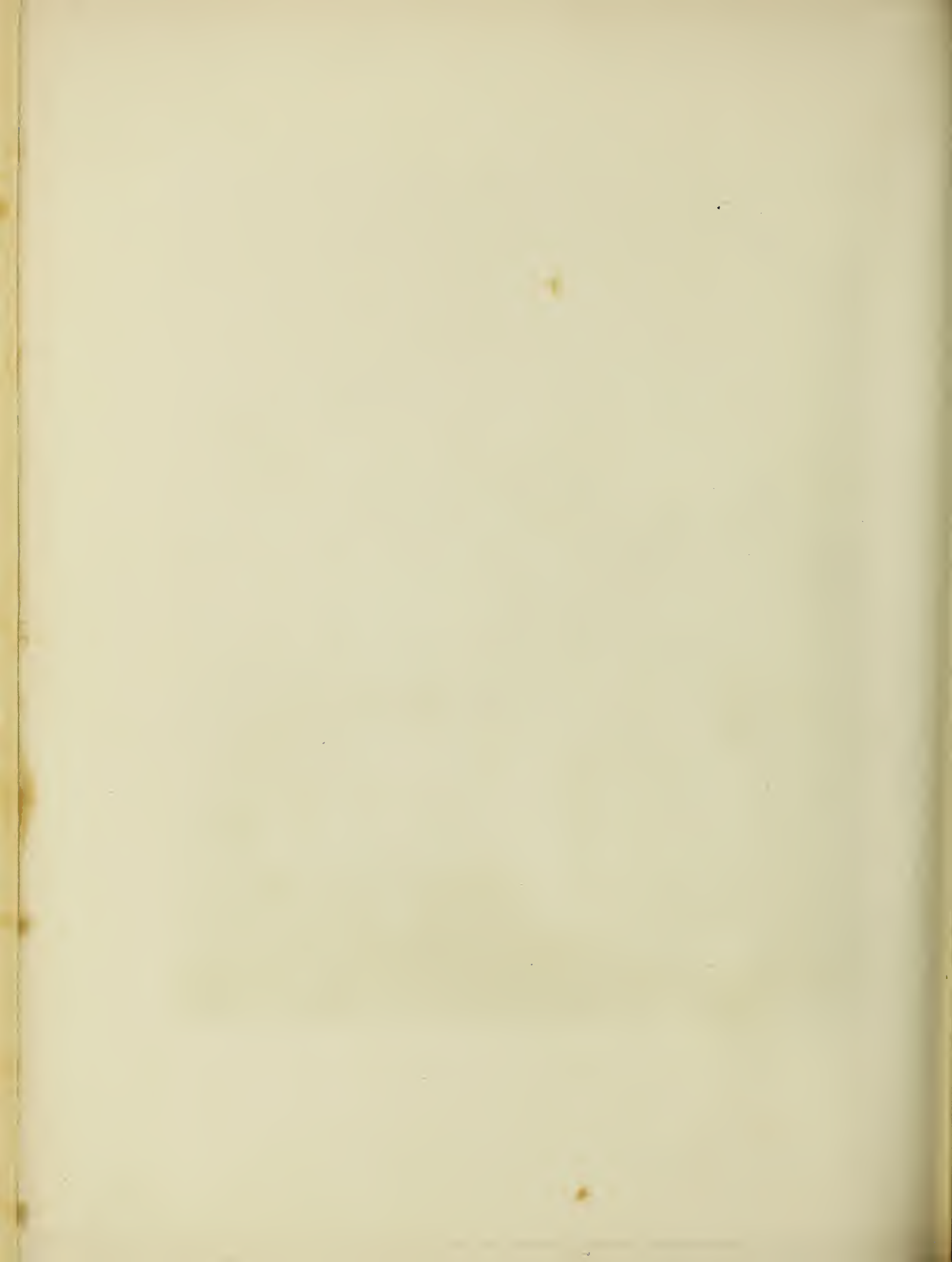
*Drawn by R.W. Billings.*

*Etched by J.H. Le Keux.*

ST. JOHN THE BAPTIST CHURCH

N.E. VIEW.

*Durham, Published by George Andrews, R.W. Billings, & George Winter, March 1, 1844.*









Engraved by Geo. Winter.

THE CASTLE OF ST. JOHN, LONDON.

Printed by J. G. & J. W. Edwards, 10, St. John's Street, London.



of Kepier arose from the circumstance of the foundation being endowed principally with lands belonging to the dissolved hospital of Kepier, near Durham, elsewhere described. The alms-houses adjoining, as appears by a mural tablet upon the northern wing, were partly built, and endowed with £10. per annum, by George Lilburn, for the maintenance of three poor people, 1668, and George Davenport, the rector, shortly after completed the south wing, with a similar grant.<sup>1</sup>

North-east of the church stands Houghton Hall, a square house with mulioned windows, built by the Rev. Robert Hutton, who was rector between 1589 and 1623. His grandson, buried in the garden attached to the mansion, was one of Cromwell's captains.

Modern alterations have completely effaced all ancient character from the rectory, once a very interesting semi-castellated example. In 1483, the rector was licensed to enclose and fortify the house, and not without reason, for the Scotch, on more than one occasion, advanced with hostile banners to the precincts of Houghton.

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### HILTON CASTLE.

The estate on which this castle stands belonged to the Hiltons from some centuries before the Conquest until the year 1746, when it passed by purchase into the Bowes family, in whose possession it still remains. The latter were connected with the Hiltons, their arms being among others sculptured on the walls. It is a remarkable specimen of castellated architecture, both in size and decoration, and appears to have consisted of a keep only, for there are not any indications of other external defence. We have no clue whatever to its date, for many of the arms on its front are said to be insertions of a later period, but it may be placed between 1260 and 1300. The year 1072 is said to have witnessed the construction, but no part warrants such claim to antiquity.

In the pendant tracery surmounting the central compartment, in the octagonal turrets terminating the square piers which form the front into compartments, and in the shields on its walls, there is a strong resemblance to the style of Lumley;<sup>2</sup> and in the armed figures on the turrets we recognise features similar to those of Alnwick Castle, and the ancient gates of York.

<sup>1</sup> See the Vignette on Plate IV.

<sup>2</sup> But the turrets are larger and of finer character than those at Lumley, which have no decoration,

In plan Hilton is an oblong of 66 by 36 feet, having four octagonal turrets surmounting its western front, and two circular ones at the angles of the eastern front, which has also a square tower projecting from the centre of the main building.

The castle underwent an Italianisation by the Lord of Hilton who died in 1746. At that time two wings were added, making its frontage nearly three times the original length, and the large windows seen in our view were pierced through the walls, but all the defacement it has undergone cannot destroy the simple grandeur of its composition. The original rooms of the castle are stated to be the Baron's Hall, four chambers, a chapel, two barns, a kitchen, and the gate-house. When we have reached the lead-covered roof a scene presents itself of which few castles can now boast. There are the turrets, with their staircases, and the bold broad machicolations; even the guard's room (surmounting the projection of its eastern front) remains perfectly entire, and nothing but a few armed men is wanted to complete the picture of bygone baronial power.

Hilton, it is said, had a familiar demon, known as the "cauld lad," who, according to the legend, paid nocturnal visits to the kitchen, and were the culinary utensils left unwashed and in confusion, the morning found them carefully cleaned and arranged. As he acted just contrarily if the work was performed properly, we may easily judge what the domestics did, or rather did not do, under these circumstances.

Between the central turrets of the front (Plate I.) are the sculptured remains of a knight in combat with a monster of the serpent kind. Of its meaning nothing is known. It would well accord with the legend of the Lambton worm.<sup>1</sup>

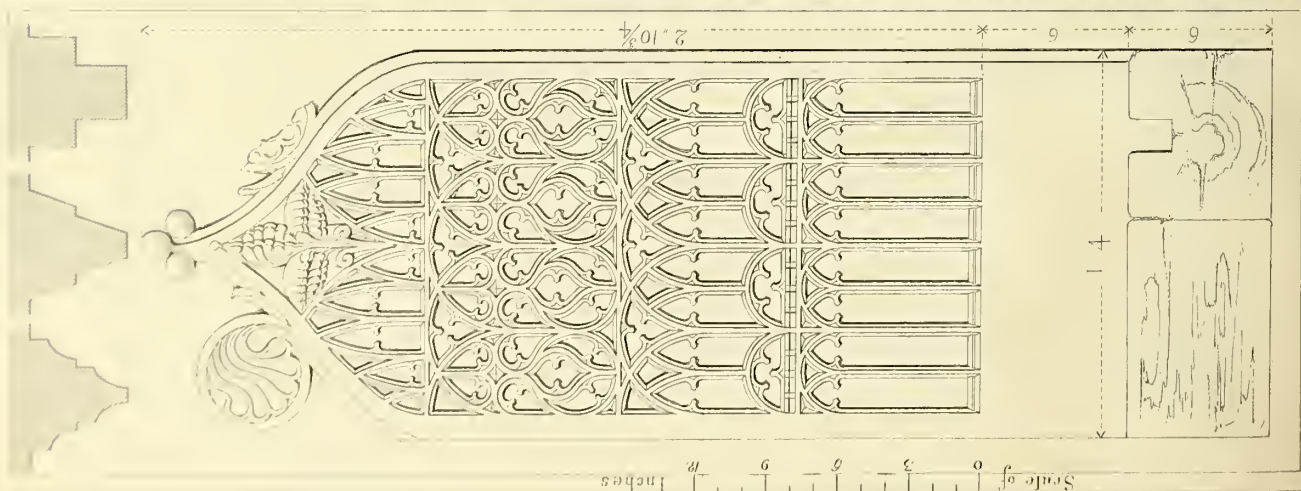
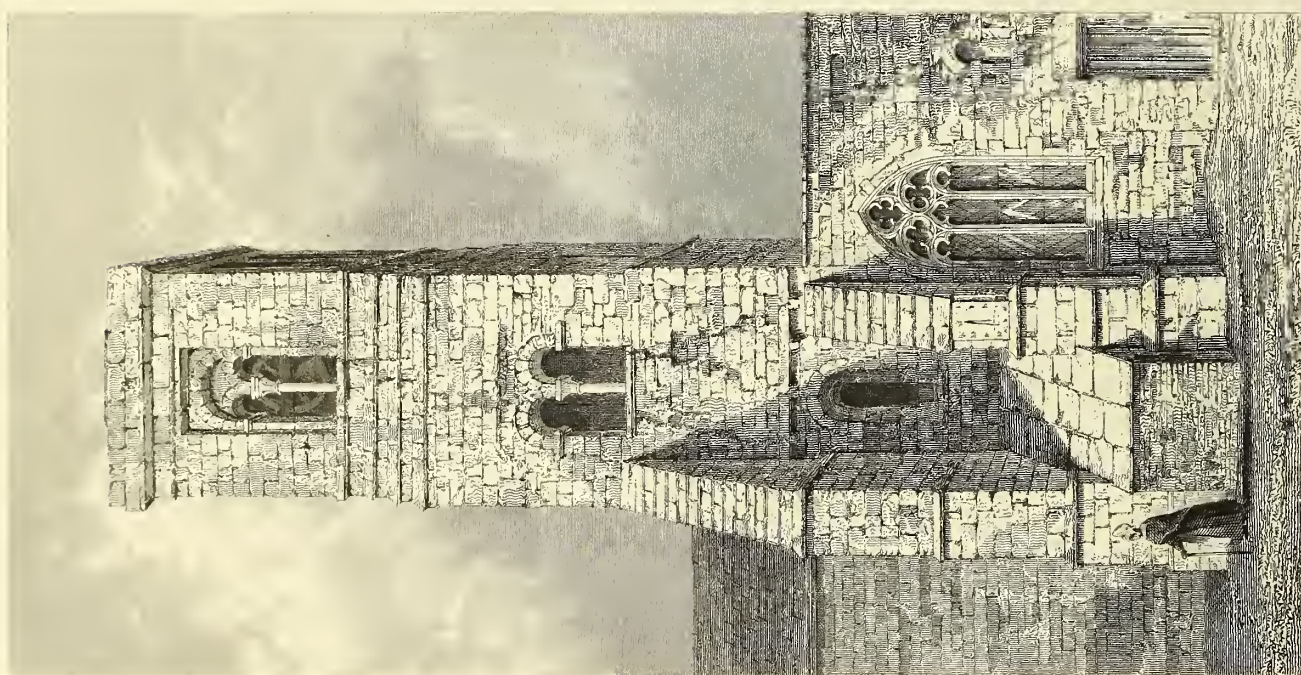
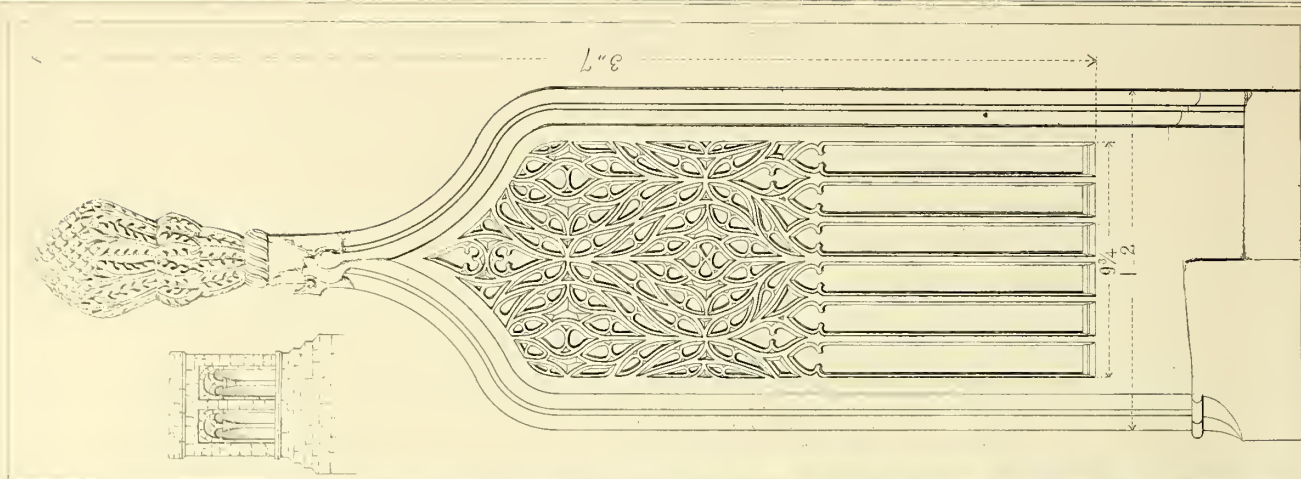
About sixty yards distant from the south-east angle of the keep tower, on a rising ground, stands the chapel of St. Katherine, belonging to the castle, a building of much more recent construction, and fitted up with canopied stalls in the revived Roman style. The records of Durham, however, trace the existence of its foundation back to 1157. For some years Hilton Castle has been all but deserted, and allowed to fall into decay. The chapel has suffered still more, for the lead-covering has been stripped off, the stalls and fittings dismantled, and the area turned into an agricultural carpenter's workshop.

nor the corbel between the foundation stones, which forms a peculiar feature at Hilton. The external dimensions of the turrets are 10 ft. 9 in., and the clear width of the internal octagon is 9 ft. 4 in.

<sup>1</sup> See Surtees's History of Durham; and for the description of an analogous *worm* or snake, see Sir W. Scott's Border Minstrelsy.







Designed by G. B. Smith

Drawn by R. W. Hildings



## JARROW.

Jarrow monastery was founded in 685, and, next to Lanchester, possesses the earliest architectural remains in this district, besides the honor of having had as its ruler the Venerable Bede, who died and was buried here 735.<sup>1</sup>

“O venerable Bede !

The saint, the scholar from a circle freed  
Of toil stupendous, in a hallowed seat  
Of learning, where thou heard'st the billows beat  
On a wild coast, rough monitors to feed  
Perpetual industry. Sublime Recluse !  
The recreant soul that dares to shun the debt  
Imposed on human kind must first forget  
Thy diligence, thy unrelaxing use  
Of a long life ; and, in the hour of death,  
The last dear service of thy passing breath.”<sup>2</sup>

The Saxon establishment was burnt by the Danes shortly after 800,<sup>3</sup> and lay in ruins until about 1075, when Bishop Walcher directed its re-edification. Some of the old walls were found standing, and these were roofed and thatched previously to rebuilding the church, but portions of the south aisle wall, and the small narrow windows over the modern square-headed doorway, shewn in our plate, are of the character usually admitted to be Saxon<sup>4</sup>.

Of the nave we will say nothing, for having fallen into ruins it was some years back rebuilt in a style that ill assorts with its former construction, but the tower, (in spite of an old Latin inscription inserted in the west wall, which states that the church was dedicated to St. Paul in the 15th year of King Egfrid,) and the greater part of the remains of the monastic buildings<sup>5</sup> may be pronounced of

<sup>1</sup> In 1074, his body was stolen by the Sacrist of Durham and placed in the Galilee or Western Chapel of the Cathedral, where it still remains.

<sup>2</sup> He expired dictating the last words of a translation of St. John's Gospel.

<sup>3</sup> Contiguous to the Tyne, and immediately east of the church is a large tract of land called the “Slake,” flooded by every tide. This was formerly a magnificent harbour, and used as such by the Northumbrians. It is most probable that the proximity of Jarrow to this desirable refuge for the Danish fleet, caused the destruction of its monastery.

<sup>4</sup> These are only eight inches wide and thirty inches in height. In the church are several plain bolster bases or caps, which have very strong claims to Saxon origin.

<sup>5</sup> Portions of these are of a late date, between 1400 and 1500.

Norman origin. The small window<sup>1</sup> on the north side of the tower is unquestionably of Bishop Walcher's time, as well as the low groining of the tower, between the nave and the chancel.

Exceedingly peculiar is the plan of the tower, being from north to south nearly twice its length from east to west, and although this disproportion is considerably diminished towards the top by offsets, the longer sides have each two belfry windows, while half that number and of the same dimensions is sufficient for the short sides.

The chancel (40 feet long and 15 wide) is lighted by tracery windows, which are insertions of the late decorated period (about 1400). The two elaborately carved bench ends represented on our Plate belong to the ancient chancel seats. Their date is late in the 15th century. One of these ends is singular, shewing in its unfinished mouldings different stages of the carving process.<sup>2</sup>

A vestry is attached to the south side of the tower, and in it is preserved an old rudely constructed chair, said to be the veritable one used by Bede. All the local histories state that it has been preserved there from his time, but it is difficult to conceive how it escaped when the monastery was entirely burnt by the Danes, and where it was preserved for nearly three centuries, which intervened between that period and the renovation of the edifice by Bishop Walcher.

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### KEPIER HOSPITAL.

On the river Wear, about a mile below Durham Cathedral, is an ancient gateway, all that now remains of Kepier Hospital, a charitable institution founded and endowed by Bishop Flambard in 1112, the parish of St. Giles, in Durham, which it adjoins, having been part of its possessions. The ancient buildings were burned by the troops of Roger Cumin, who usurped the See from 1140 to 1143, and they were restored by Bishop Pudsey about 1160, but no part of the gateway bears mark of so remote a date, having been built after the year 1300. The hospital surrendered to Henry VIII. in 1545, and was then dismantled. After the year 1600 a small mansion was built adjoining the remains, and the broad open staircase to an upper room (shewn in the back view of the gateway, Plate IV.), is of the same period.

<sup>1</sup> See the Vignette on Plate III.

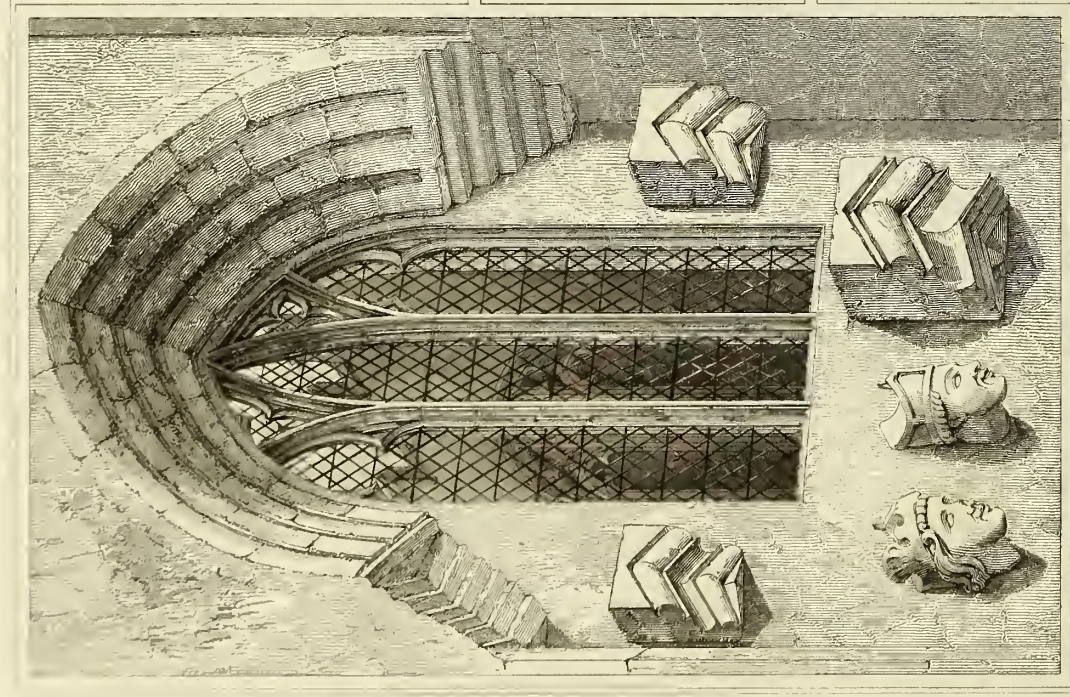
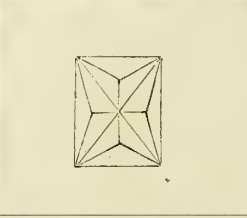
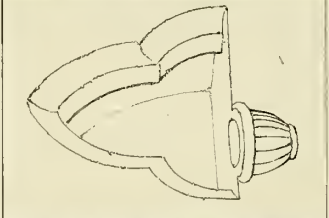
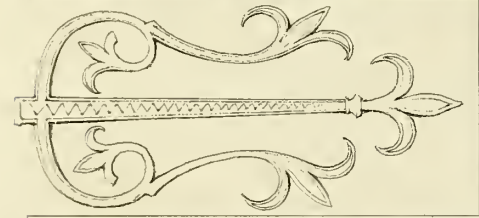
<sup>2</sup> See the sections of mouldings on the Plate.







Engraved by G. A. Smith



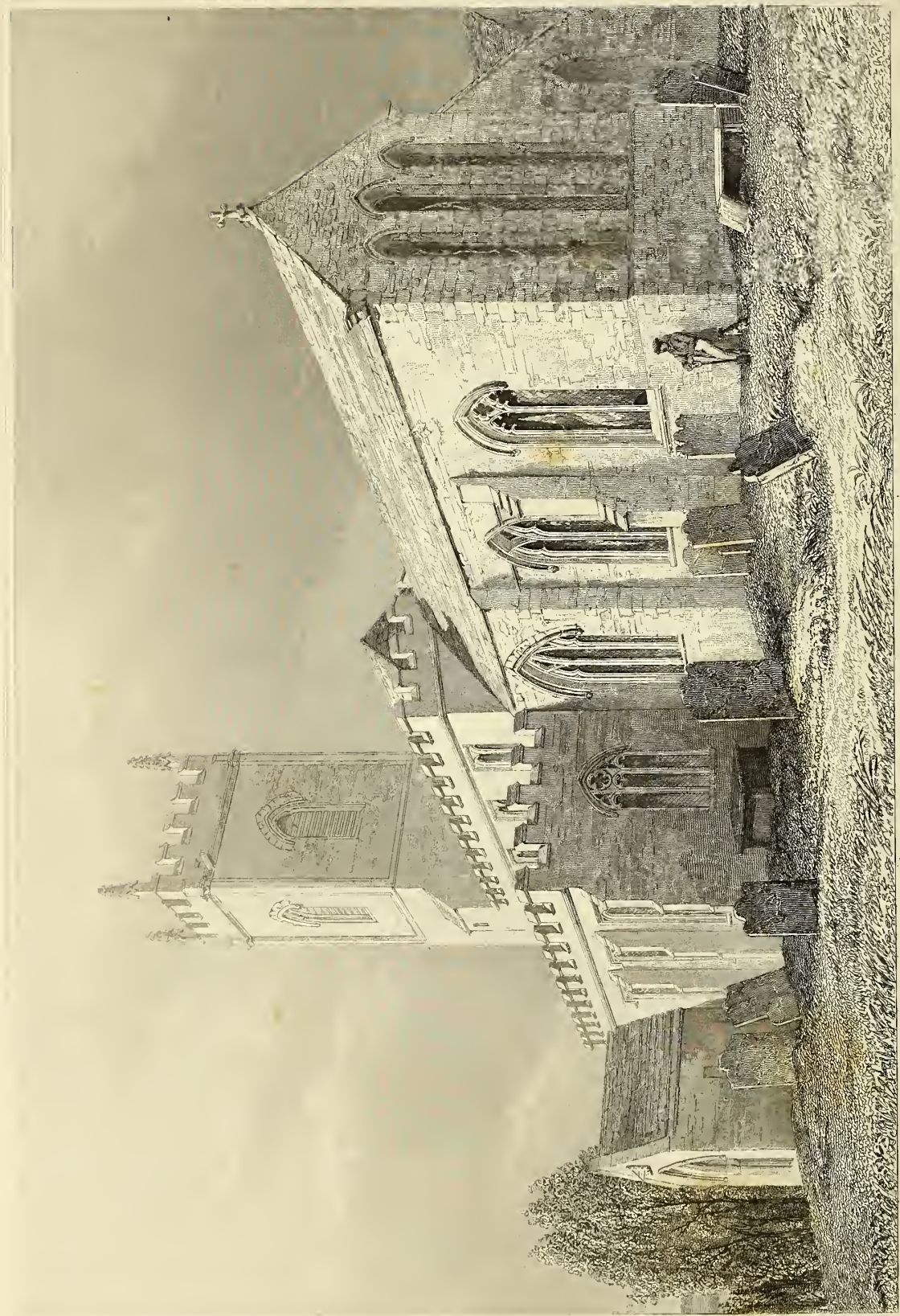
Drawn by J. M. Williams

Fig. 110. THE SOUTH SIDE OF THE CHANCEL AND DETAIL.

INTERIOR LOOKING EAST







Engraved by J. H. G. G. G.

Engraved by R. H. Lillington



## LANCHESTER.

Ages before the existence of the building illustrated by the accompanying Plates, that Lanchester was a place of importance is attested by the remains of the great northern fortified camp of the Romans, and by the adjacent military road, or Watling-street. This station was no common earth work, but a building evidently of considerable architectural pretensions, contained within a parallelogram of eight acres. Large masses of its walls, faced externally with ashler work, and the foundation of its buildings<sup>1</sup> still remain, with the masonry bearing marks of the pick or chisel as fresh as when the stones were worked. Independently of wells within it, and streams running close by, the station was supplied with water from a distance, by two aqueducts, each about two miles in length.

It is now about half a century since the area was filled up with earth ; but before that occurrence many interesting antiquities were removed. As these, in their detached state bear more immediately a sculptural character, we must content ourselves with referring the reader to the interesting collection of Roman altars from the station, now concentrated in the library of the Dean and Chapter of Durham, and to other remains in the possession of the proprietor, at the Ford, near Lanchester.

Great part of the village, as well as the present Christian church, is composed of the Pagan masonry of this celebrated station, so that as far as the materials of construction are concerned, Lanchester may claim precedence even of Jarrow. Not only is the church said to be indebted to the station for its walls, but even for a silver-gilt chalice-cover, or "patera," discovered in the ruins in 1571, which forms part of its communion plate.

The church was first built during the Norman period, but shortly after destroyed, or nearly so, for the chancel-arch is the only portion of it now remaining in its proper position. The external columns of the porch and the arch of a zig-zagged doorway, now forming the canopy over an ancient monumental effigy, belonged to the Norman building, but the present one is bodily of the early English style about 1250, with additions, or insertions, of a later date—the side windows being of the decorated period (after 1300.) In the lower stage of its tower is a simple, but good specimen of the ribbed groining of the latter period.

<sup>1</sup> The angles of the parallelogram were rounded, and each was defended by a square tower within the vallum. The lower part of one of these has been recently exposed ; and also, in the centre of the area, the double semi-circular end of a building, most probably the temple of the fortress.

Our south-east view represents the east end, in its original state, with the later windows on the sides. The interior plate is two-fold, comprising first the nave and the chancel-arch, and secondly an early decorated and bracketed window, behind this arch on the south side of the chancel. The pieces of Norman ornament, represented on the latter subject, are patterns on the chancel-arch. Of the sculptured heads, mention is made in the description of Medomsley, and the outlines between the two representations are the hinge of the porch door, and a piscina within the altar rails.

Under an arch in the north side of the chancel are the ancient carved stalls or prebendal seats (for Lanchester was made collegiate by Bishop Bek, 1283, and it had a dean and seven prebendaries). These seats are, however, of much later date than that just mentioned.

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### LINDISFARNE.

Recent legislation has transferred the district known as North Durham, lying between Northumberland and the Tweed, to the latter county: but, though no longer part of Durham, the remains of Holy Island<sup>1</sup> Priory, which occupy the site of the Saxon cathedral of the diocese, must not be omitted, the more especially as Durham entirely owes its princely revenues to the supposed miraculous powers of Cuthbert, one of the bishops of Lindisfarne.<sup>2</sup> The ecclesiastical establishment was founded here in 635, and a church erected in 651 was dismantled by the Danes in 798. For many years after this demolition, Holy Island appears to have been without a church, because the cathedral was re-built in 830 at Norham on Tweed, and there continued until the Danes obtained possession of Northumberland, 875, when the Monks fled southward with St. Cuthbert's remains, and after various changes settled at Durham in 995.

<sup>1</sup> At low water, it is accessible along the sands in the direction of Berwick, which is nine miles distant. This island must not be confounded with that bearing St. Cuthbert's name (one of the dangerous Farne rocks), about six miles south of Holy Island, and nearly opposite to Bamborough Castle. Cuthbert in 685 deserted his pastoral charge, and returned to this island, and, in a cell constructed by his own hands, he died in 688. A chapel of very ancient date (on the site of his cell), which for many ages lay in ruins, has been restored by the present Archdeacon of Durham.

<sup>2</sup> See the account of Durham Cathedral.



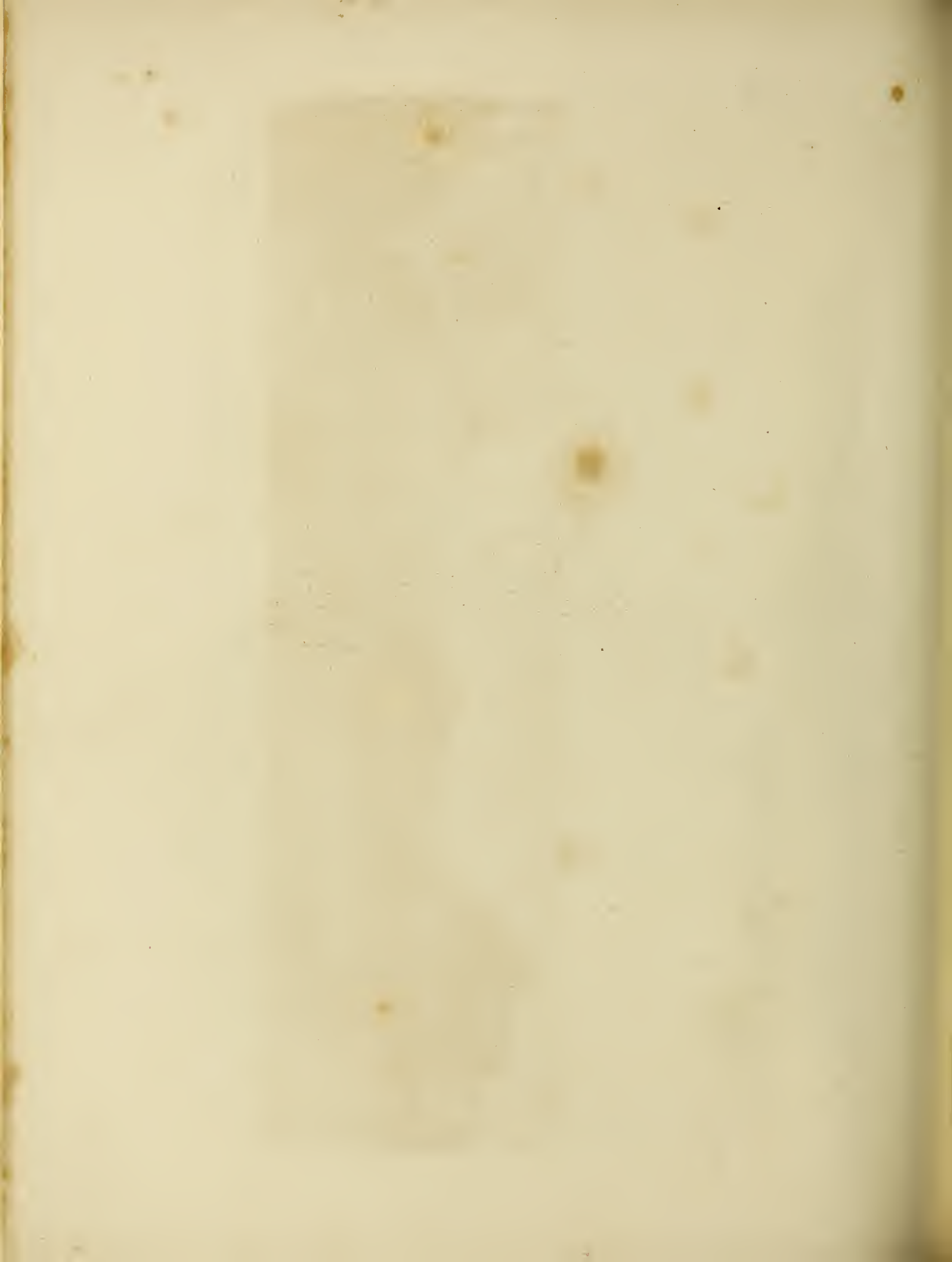


Drawn by R. W. Billings.

LINDISFARNE PRIORY S. VTE W.

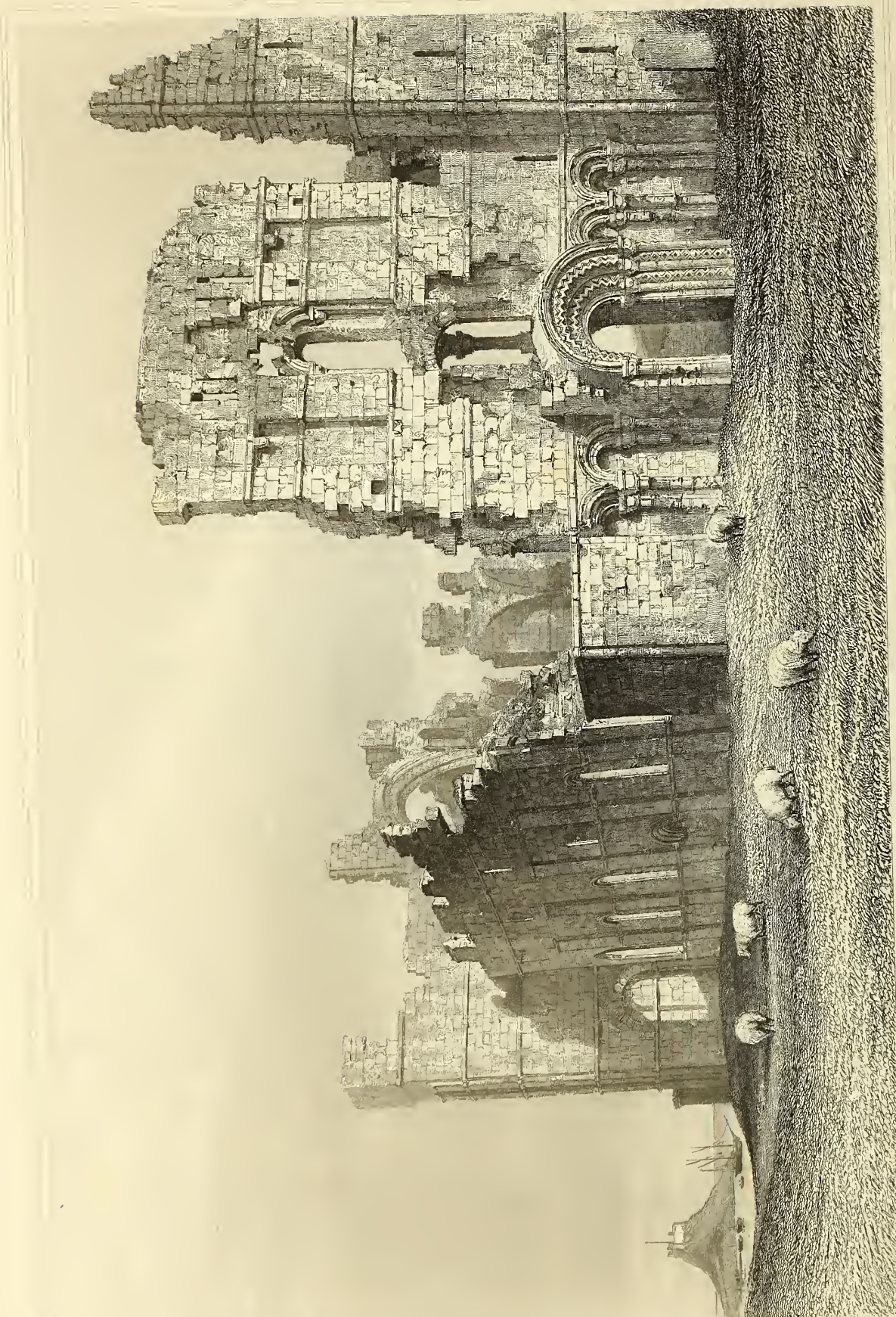
Engraved by J. H. Le Neve.

Durham. Published by Geo. Hudson & R. W. Billings April 1846.









Engraved by J.H. St. John

Drawn by R.W. Billings

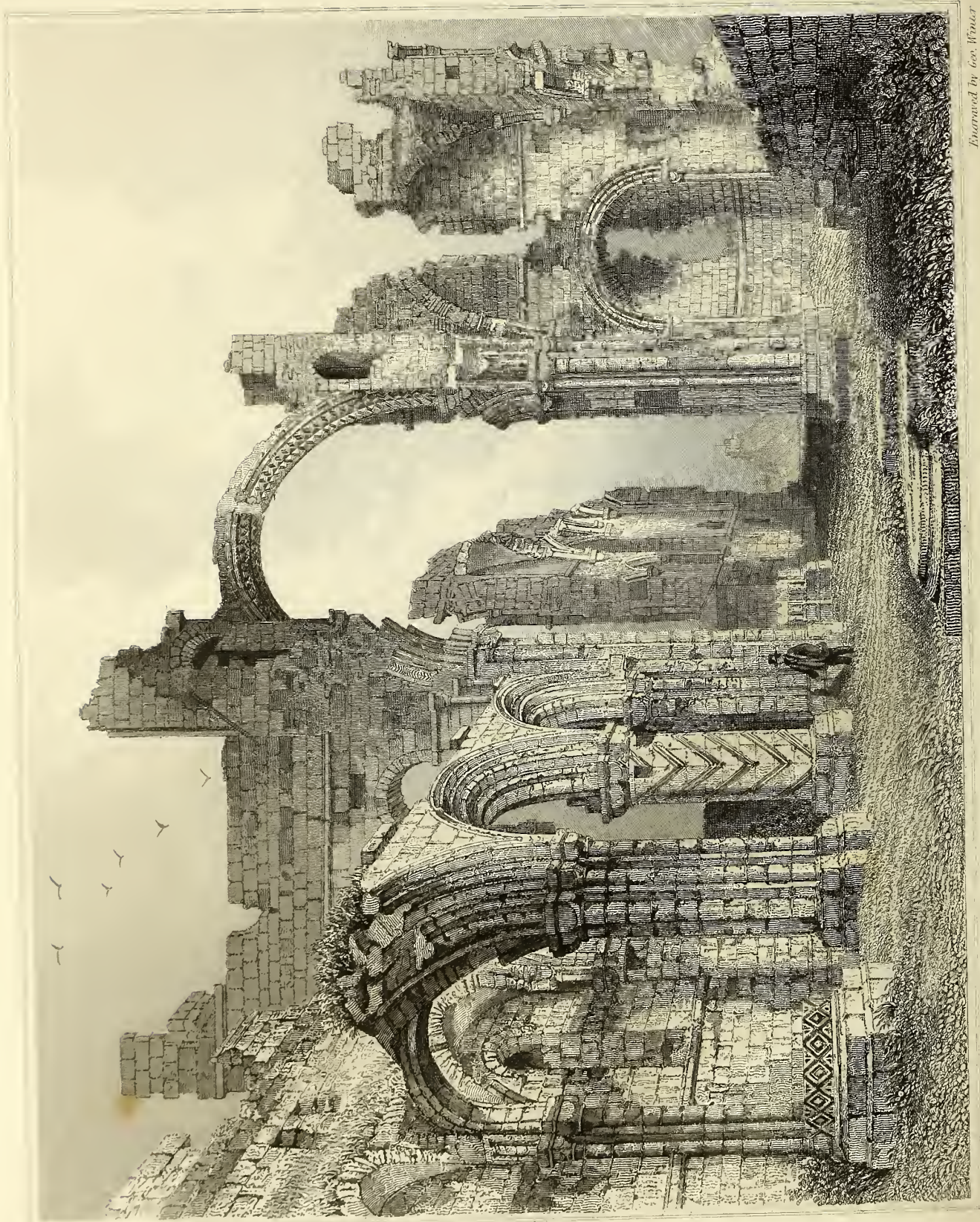
THE TEMPLE OF BEL, BABYLON.

Engraving published by J. St. John, London. S.W. Billings, New York. 1845.









Engraved by Geo. W. H. Wood

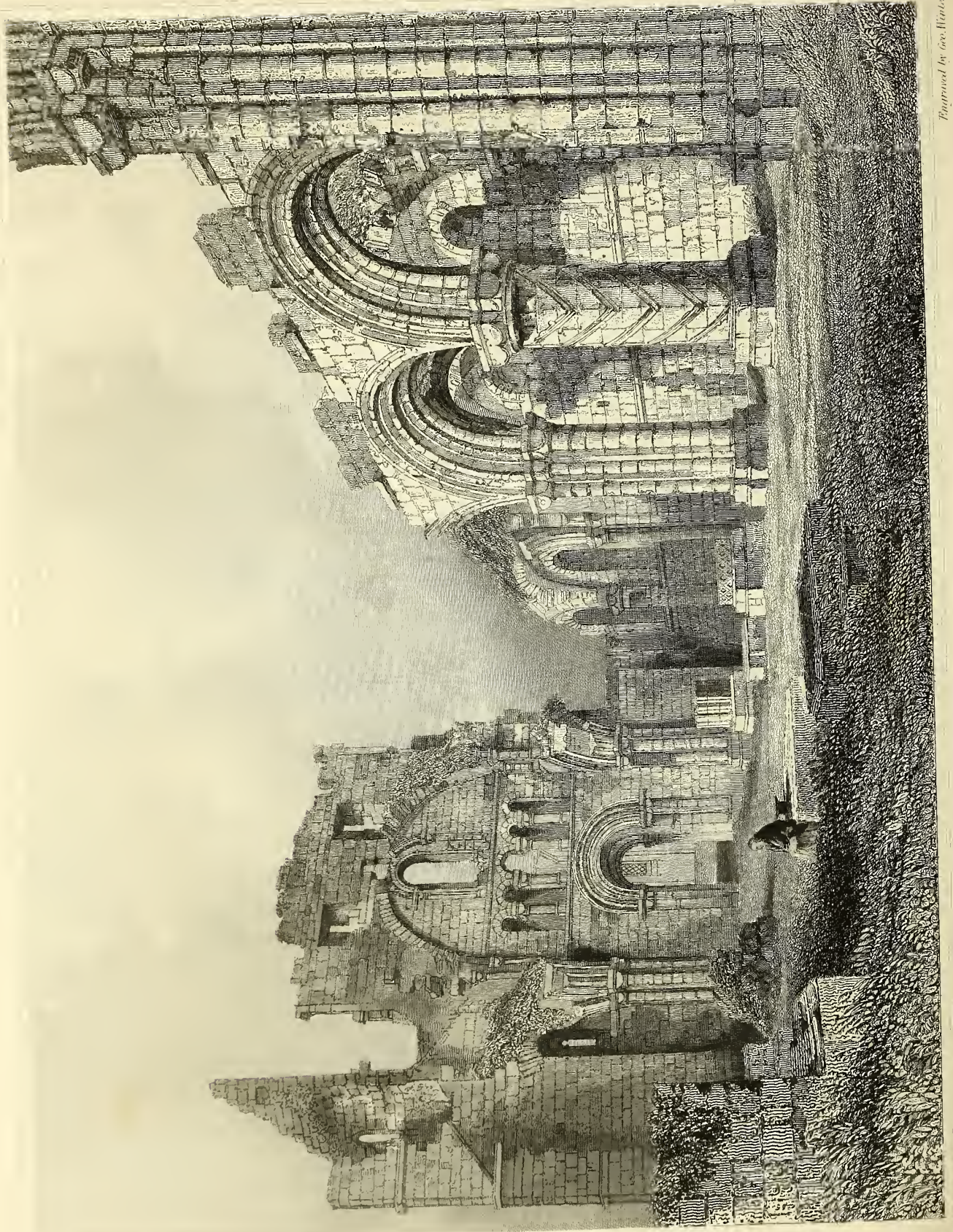
TEMPLE OF SOLOMON, JERUSALEM  
INTERIOR LOOKING EAST

Drawn by R. H. Billings









Engraved by Geo. Waller

Drawn by R. W. Billings

EXTERIOR - LOOKING WEST



The ruins of the Saxon cathedral of Lindisfarne were pulled down in 1093, and the present priory church reared from its materials, and peopled with monks connected with the new cathedral at Durham. It remained perfect until the dissolution of religious houses by Henry VIII., but at that time the establishment was broken up, and the buildings dismantled. In general design Durham cathedral has clearly served as its model, for the single columns of the nave are of precisely similar patterns in both buildings. In comparing this priory church to that of Durham, we must bear in mind that the cathedral is above 500 feet in length, and that Lindisfarne is not quite 140. The transepts have no aisles, nor had the ancient choir or chancel (of the early English period), as is apparent from the semicircular Norman apses on the east side of the transept.<sup>1</sup>

Four Plates illustrate this interesting ruin. These are—

1. The south view, which includes all that remains of its subordinate buildings.
2. The west view. Here all the walls are more or less out of the perpendicular, and have been for many years in the same state, originating, most probably, from the pressure of the groins previously to their fall. In the distance is seen Holy Island castle, a fortification, originally built by Prior Castell, about 1500, for the defence of the island, and commanding the entrance to a beautiful natural harbour. During the civil disturbances in the reign of Charles I. it was garrisoned by the parliamentary troops, and now serves as a coast-guard station.
3. The interior looking west, and
4. The same looking east. The most remarkable feature in the ruins is the single arched rib of the tower groining, which has for a long period stood alone in the manner represented.

A village, principally occupied by fishermen, stands close to the north of the priory, but, from the extent of the ecclesiastical buildings, it does not appear to contain its original amount of population, for close to the west end of the ruins is a large parish church of the early English period, capable of accommodating more than the present number of inhabitants. This is commonly believed to have been erected in consequence of the destruction of St. Cuthbert's church, but we need only state two very simple facts to disprove the opinion; first, the parochial edifice, in point of antiquity, is within a few years on an equality with the ruins; and, secondly, the cathedral was perfect until the year 1540.

<sup>1</sup> See the Plate of the interior, looking east.

## LUMLEY CASTLE.

Lumley Castle is generally admitted to have been built by Sir Robert Lumley during the reign of Edward I., but only as a mansion, for Sir Ralph de Lumley in the sixteenth year of Richard II. (1389) obtained a licence to re-edify and embattle his "manor-house" at Lumley. Antecedently to the first-named period, the family mansion was at a village a milè distant, which still retains their name, and some ruins.<sup>1</sup> About a century and a half back the castle was subjected to a most complete renovation in the Italian style. So fully indeed was the lath and plaster system carried out, that scarcely a particle of its ancient architecture is visible in the interior. Externally, the towers of the east front and portions of the north side, with the court-yard (both shewn in our views), are all that remain of its ancient features, if indeed we except the octagonal turrets which remain on all the towers.

Its general plan is a parallelogram, 180 feet long, and 153 feet in width, having four equal-sized towers at the angles, which project boldly before the connecting buildings, and together enclose a quadrangle of 77 feet long and 72 wide. Attached to the north side is an extensive stable court and subordinate buildings, covering nearly as much ground as the castle. The formation of this part appears to be old, but no traces of great antiquity are discernible. From the east, or ancient entrance front, a steep wooded declivity descends to the Lumley beck, a tributary of the Wear, which flows past its southern and eastern fronts, at a few hundred yards distance, between the castle and Chester-le-Street.

Passing under the entrance gateway (charged with the arms of England and France, of Lumley, Neville, Percy, Cowley, and Hilton), we gain the court-yard, and crossing this to the western wing, reach the ancient entrance to the Great Hall, with its octagonal buttresses and richly sculptured arrangement of the heraldic devices of the Lumleys and their numerous connections.<sup>2</sup>

<sup>1</sup> This is supposed to be the house where Liulph (a Saxon nobleman in the time of the Conqueror, and the ancestor of the Lumleys, now Earls of Scarborough) was cruelly murdered by the Normans, for resenting their oppressions by merely complaining to Bishop Walcher.—The Bishop's tardiness in punishing the offenders caused an insurrection, which ended by the loss of his life at Gateshead.

<sup>2</sup> This communication with the hall was destroyed when the castle was modernized. A raised platform was built between the western towers on the west side, and a gaping doorway inserted in its west wall.





Drawn by A. H. Hollings.

Engraved by J. W. Hinton.

LUMLEY CASTLE, CO. DURHAM, SEVEN MILES N. OF NEWCASTLE.

Durham. Published by W. Andrews, & R. W. Hinton, Esq. Sept. 1846.







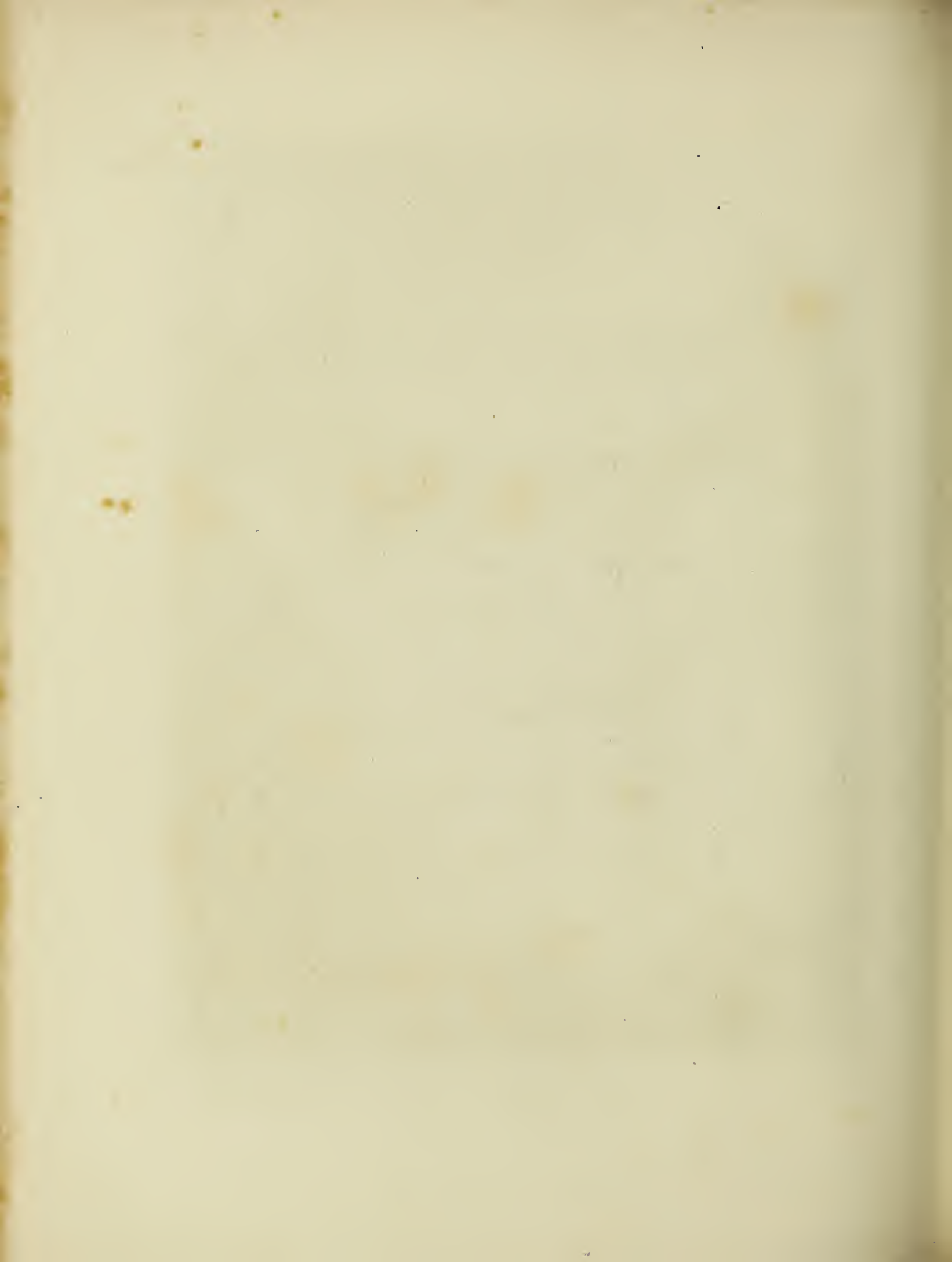


Drawn by R. B. Phillips.

Engraved by J. H. B. 1861.

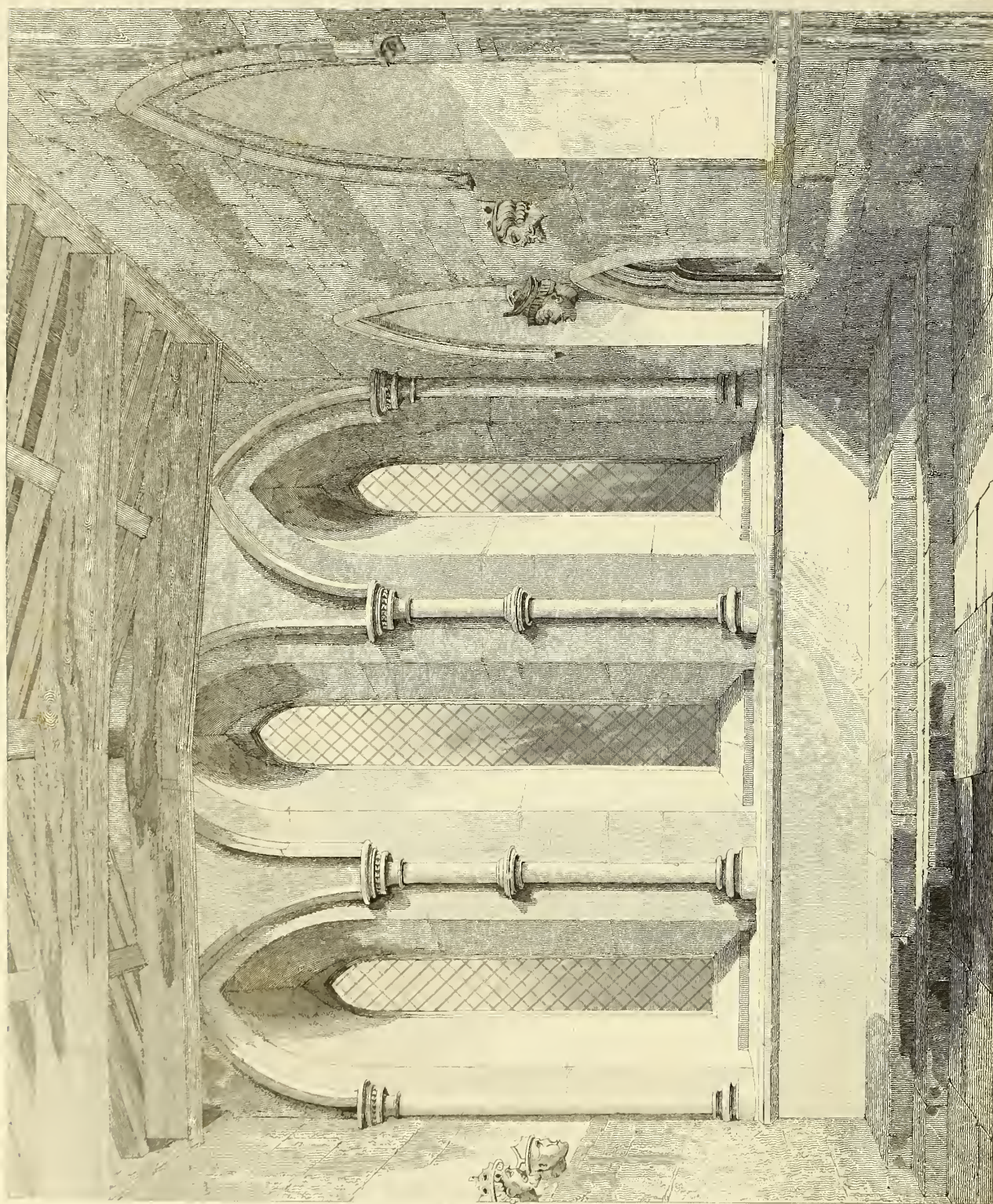
ARMORIAL ENTRANCE, IN THE COURT YARD.

Printed and Published by J. H. B. Phillips, 1861.









Engraved by George Wallis.



The internal dimensions of the hall are 57 by 30 feet, and the only objects of interest it contains are a large elaborate stone chimney piece of about 1650 and an equestrian statue (late in point of date) of Liulph perched aloft in the south wall, with a long Latin inscription beneath the supporting bracket. The expense of modernizing the castle must have been enormous, and the ball-room, on a level with the hall, in the south-west tower, is a magnificent specimen of plaster decoration, having a profusion of foliage, and busts in basso relievo.<sup>1</sup>

Nothing can be more ridiculous than the large square holes appropriated to windows, or more ludicrous than the attempt to make small plaster-work a suitable decoration for the internal jambs of castellated walls, which are in some places eight feet thick. The room just mentioned is little inferior in size to the hall, being 50 feet in length, 25 wide, and about 30 in height, and the kitchen in the north-west tower, adjoining the north end of the hall (retaining much of its original character in the fire places) is of the same dimensions.

For a long period Lumley Castle has been dismantled of its furniture, deserted by its owners, and uninhabited, save by the housekeeper, a venerable relic of antiquity, whose age has numbered two of the last ten years of a century. Sixty-five of these years have been spent within its walls, and during that period no less than four Lords of Scarborough have possessed it.

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### MEDOMSLEY.

No one knew better than the ancient architects how to suit their designs to an intended site. While the lofty spire of Chester-le-Street is applicable to the protected valley, the stunted spire at Boldon may be instanced as an adaptation to an exposed locality; and the position of the church now to be noticed has been equally studied. It stands on the summit of the unsheltered lofty hills on the confines of Durham and Northumberland, and consists of a low, almost flat roofed nave, a chancel, and a porch and vestry, all lower even than the modern cottages which adjoin it. From its weather-beaten, unpromising exte-

<sup>1</sup> A published description of this mutilation, written some sixty years since, states that "Richard Lumley, first Earl of Scarborough, who died in 1721, adorned this seat of his ancestors with all the advantages that modern art could give it" !

rior, we should never imagine the existence of the little early English gem, represented in our plate of the chancel. All that is materially interesting in an architectural point of view is there delineated, excepting indeed some portions of early English crosses, long since blown from the low gables of its roof.

One peculiarity in the chancel is to be noticed. On each side of the wall (before reaching the altar steps) are two corbel heads, alternately crowned and mitred, into which iron staples are fixed for receiving the candlesticks used before the Reformation. The same arrangement of sculptured heads occurs at Lanchester. Are they an ancient type of the civil and ecclesiastical authorities constituting the lights of the church?

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## MERRINGTON CHURCH

Was originally similar in plan to Jarrow, an oblong block of building, with a square tower rising from its centre, and, so far as the Norman part of Jarrow is concerned, the detail of Merrington proclaims itself equal in point of antiquity. Its chancel is of a more recent date, and not remarkable in character, but the tower<sup>1</sup> is an excellent specimen of early Norman, and the mass looks more like a castellated than an ecclesiastical edifice. Such indeed was once its use, for on the death of Bishop Rufus in 1140, his chaplain, William Cumin, aided by the Scotch monarch, usurped the See, and for four years retained forcible possession. Cumin's nephew seized Merrington church, defended it with a vallum and ditch, and fortified the tower. He was immediately besieged by the newly elected Bishop's<sup>2</sup> forces, who set fire to the building, and took the whole defending party prisoners. To this date we may assign the destruction of the Norman chancel, and the high pitched roof of the nave, whose form is distinctly visible against the west wall of the tower.

Cumin's object in occupying the church and converting it into a fortress, might have originated amongst other causes from its fitness for a tower of ob-

<sup>1</sup> The parapet is no part of the original design, nor the large window near the ground. With these exceptions we have in Merrington the general character of the following church towers—i.e., Billingham, Norton, near Stockton, Heighington, and Houghton-le-Skerne, near Darlington.

<sup>2</sup> William de St. Barbara; who, after being elected at York, and consecrated at Winchester, 1144, had literally to fight his way into possession.





*Drawn by R.W. Billings.*

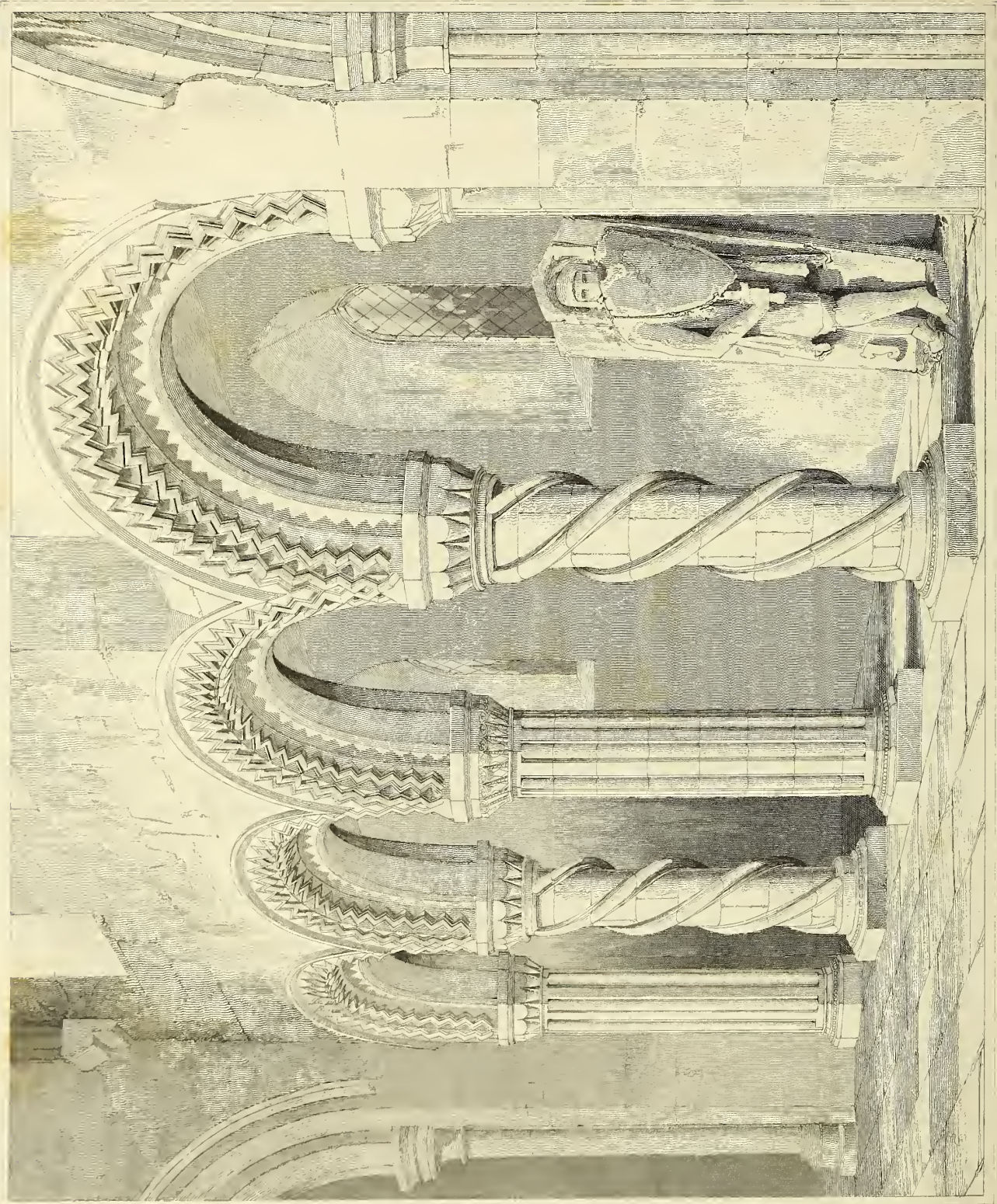
*Engraved by J.H. Le Roux.*

ROBERTSON & CO. PRINTERS, 10, N. B. ST. N.Y.









Engraved by George Winzar.

THE TEMPLE OF ANKHESNEFERTY AT THEBES

Drawn by E. W. Edwards.



servation, for the high ridge on which it stands commands a panoramic view of the country for many miles distant. It is seven miles south-east of Durham, and the cathedral is distinctly seen from the church-yard.

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### PITTINGTON,

Anciently called Pidding-dune, from the Pidding brook which passes through the parish, possesses a church, whose tower and north side of the nave are of Norman construction, but the latter is more recent in date than the former. With the exception of a plain Norman door under the porch, the south side of the nave and the chancel belong to the early English period (about 1260); and a chapel of the same date was once attached to the north side of the chancel occupying half of its length. Evidence of this remains in two large columned arches now walled up. There were two chantries here dedicated to St. Katherine and St. Mary the Virgin, and the chapel doubtless contained their altars.

If the small and elegant specimen of Norman banded<sup>1</sup> columns, and their highly decorated arches exhibited in our engraving were only part of a once complete church, it must indeed have been most beautiful in character, and we cannot but regret that it should have been shorn of its beauty by any meddling hand. The position of the tower staircase is singular, for instead of occupying the usual place, i.e. one angle of the tower, it projects in an octagonal form, from the centre of the north wall. Another interesting peculiarity of Pittington is that it possesses the ancient timber framing of the belfry, in the form of an inverted T. The angular struts supporting the collar beams upon which the bells swing are roughly formed into a pointed arch.

Before the west end of the nave was blocked up by a huge gallery, a large early English archway with its supporting columns opened the lower part of the tower to the church, which then presented an unbroken length of 108 feet, extraordinary for a building whose columns do not exceed 8 feet in height.

<sup>1</sup> Several columns of the cathedral are ornamented with spiral lines, but they lack the bold effect of the comparatively puny examples at Pittington, from a very obvious cause. The cathedral shafts are merely scored or indented, while those under consideration are boldly projecting bands, producing a fine effect of light and shade.

Hugh Whitehead the last Prior and first Dean of Durham, 1524-1548, built a mansion near the south side of the church, which was dismantled during the reign of Elizabeth. Until recently some ruins of this building remained, but now all traces of its existence have disappeared.

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### RABY CASTLE.

Raby is the most perfect of our northern castles, retaining in the mass all its ancient features, and having had the good fortune in its modern additions to preserve something of its ancient style. The only exceptions to this remark are the central portion of the south front, Italianized by Inigo Jones; and a circular room adjoining, a wretched attempt at modern Gothic, built upon the occasion of the Prince Regent's visit to the castle.

It is built upon the summit of a gentle slope, in no way remarkable for natural strength, as our view at once proves; but to compensate for the weakness of its position was completely moated and defended by a lofty embattled wall. Upon the east side the moat remains, but it has been extended a considerable distance from the building, sufficient indeed to entitle it to the designation of a small lake. From the west, north, and south sides the water has long since been drawn off, and the moat bed formed into grassy slopes. Its embattled walls and entrance tower,<sup>1</sup> defended by a portcullis and flanking parapets, still remain entire, the whole enclosing an area of about two acres. A spacious raised terrace within the battlements passes entirely round the numerous towers and their connecting buildings, and these again inclose a large court-yard, entered from the west by the massive gateway represented in our view of that side. Crossing the court-yard, the carriage drive is (by a modern alteration) actually extended *into* the hall, whose lofty groined arches are supported by a central row of six octagonal columns. Above this apartment is another enormous room, known as the Barons' Hall, 120 feet long, 36 wide, and about the same in height. Two of its windows are visible in our view of the eastern side, between the central tower (having an archway of modern formation) and the angular tower to the left. The latter is called Bulmer's Tower, after Bertram,<sup>2</sup> Lord of Bulmer

<sup>1</sup> See the view of the west side.

<sup>2</sup> The upper story has what appears at the distance two long square-headed windows, but they are merely panels each enclosing an enormous **H**.





Drawn by R. W. Billings.

PLATE 10. CLASSETT.

Engraved by Geo. Walter.









Engraved by Geo. Winter.

THE NEW POWER AND GATEWAY TO THE COURT YARD

drawn and engraved by Geo. Winter, from a drawing by J. P. 1841.



and Brancepeth, whose daughter married Lord Neville during the reign of Richard I., about 1190. By this marriage the Nevilles became the possessors both of Raby and Brancepeth. From the singular plan of the Bulmer tower, which is lozenge shaped, and totally unlike any known example, a Danish origin has been claimed for it, and it is also stated that the mansion house of Staindrop, given by Canute to Durham Monastery, was no other than an older Raby Castle, of which this identical tower formed a part.

Of its early erection we have no record : 1379 is the first date fixable, and in this year John de Neville was licensed to make a castle of his manor of Raby and to embattle and crenellate its towers. To this period we must assign the great mass of the building, as its architecture agrees in style with the age fixed.

Its last ancient possessor, Charles, Earl of Westmoreland, forfeited Raby amongst his other estates, after the rebellion of 1569, between which date and 1620 the crown took charge of its revenues. It was then purchased by Sir Henry Vane, whose direct descendants have held it ever since, and are now represented by the Duke of Cleveland.

Sir Henry Vane, although he twice entertained Charles on his way to Scotland in 1633 and 1639, took part with the Parliament during the civil wars, and the consequence was, an attack or surprize of the castle by the King's troops, under Sir Francis Liddell, on Sunday morning, June 29, 1645. The opposite party quickly sent a force to its relief, and by a strict blockade starved the royalists into a surrender. Another siege by the royal party took place in 1648, and the second Sir Henry, in consequence of his adherence to the Parliamentarians, was beheaded by order of Charles II. in 1662.

No less than seven hundred knights, retainers of the Earl of Westmoreland, are said to have met at one time in the Barons' Hall.

“Now was the North in arms : they shine  
In warlike trim from Tweed to Tyne  
At Percy's voice : and Neville sees  
His followers gathering in from Tees,  
From Were, and all the little rills  
Concealed among the forked hills—  
Seven hundred Knights, retainers all  
Of Neville, at their Master's call  
Had sate together in Raby's Hall.”—WORDSWORTH.

In connection with this apartment we must not omit mention of the ancient kitchen—a noble appendage—somewhat smaller than the Priors' kitchen at Durham,<sup>1</sup> but equally interesting. Its groining is like that at Durham, semi-circular, but instead of eight arched ribs has only four, and these spring from the sides of the square, leaving a square ventilating shaft in the centre. The old fire-place and ladders render it the most perfect ancient kitchen in existence.

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### RYTON CHURCH.

Ryton church, with its rectory and adjoining village, crowns the brow of a lofty and densely wooded eminence which rises abruptly at a short distance from the south bank of the Tyne. The Newcastle and Carlisle Railway runs along the vale below, and here, as the carriages shoot along their metallic path with an arrow's speed, the eye of the traveller glances upon the lead-covered spire, which peeps above the trees and forms an object exceedingly picturesque.

The body of the church is in the early English style (about 1250), but it has undergone various mutilations and alterations materially affecting its primary character. Such, for instance, was the loss of its pointed chancel-roof, a loss which causes the top of the arch of the nave to appear above the external walls. Both the aisle walls have been re-built, but, though the windows are of later date than the church, the general effect of its original composition is still apparent. The sides of the triangular surface formed by the gable of the nave are continued over the aisles, a peculiarity of arrangement which gives the building an air of great external width.

Many judicious alterations have been effected at Ryton by the present Arch-deacon of Durham, and among them may be named the lancet windows of the chancel end. This had been previously occupied by a square-headed aperture.

South of the church-yard is the Rectory House, an excellent specimen of a small gabled mansion, built shortly after 1700,—parts of the offices are, however, of a date considerably older, and may be referred to the time of Elizabeth. Close to the north wall of the church-yard is a large tumulus (now covered with trees). This is supposed to be of early British origin.

<sup>1</sup> That at Durham is an octagon of thirty-six feet diameter, while the one at Raby is thirty feet square. See plates 5 and 74 of Billings's Durham Cathedral.





*Drawn by R.W. Billings*

*Engraved by Geo. Winter*

PLATE I.









Engraved by W. B. Wood



## SHERBOURN HOSPITAL

Was founded by Bishop Pudsey, in 1181, for the reception of lepers, but in 1429 (leprosy being a malady of very rare occurrence) Cardinal Langley converted it into alms-houses. It is situate about two miles east of Durham, and its buildings enclose an oblong quadrangle. The side next the road contains the entrance lodge, and a lofty wall of ancient date extends along the remainder of the front; on the second, or upper side stands the master's house; the third is occupied by the chapel and the dwellings of the brethren, who are also domiciled on the fourth or lower side.

Shortly after 1300 the Scotch destroyed nearly the whole range of the buildings erected by Bishop Pudsey, leaving only the chapel and a Norman tower, forming part of the master's house, which, from its dilapidated state, was taken down a few years ago, and a modern mansion now occupies its site.<sup>1</sup>

A foliated iron hinge belonging to one of the old doors, and re-used in the new house, speaks strongly of the interesting character of that which was demolished. The gateway and boundary wall are of a date subsequent to the act of destruction committed by the Scottish invaders, and the chapel is, therefore, the only original part remaining.

The windows of the nave (of which there are three) and the tower<sup>2</sup> doorway are of Norman character; the whole of the work above is early English. Internally the capitals and mouldings of these windows are worthy of attention, bearing many of the characteristics of the Galilee at Durham, while the chancel arch, with its beautiful foliated capitals, strikingly reminds us of the chapel of the Nine Altars at the east end of the Cathedral.

A modern screen across the archway to the chancel separates the nave from that portion, which is actually of larger dimensions than the nave. This, with

<sup>1</sup> Some of its doors were made from the oak beams of the old tower, which had been there above 600 years, and might be supposed to be well seasoned, but the joints gaped as wide as if made of new timber. The fact is, that shrinking occurs whenever a new surface is exposed.

<sup>2</sup> The tower of the chapel has been newly faced, but it is a close imitation, and its general features may be relied upon. The parapet is no part of the original design. Excepting its generally picturesque character, the only peculiarity is the diminishing of the upper buttresses from the edge of the lower ones, and the penetration of the tower weathering ledge through the buttresses, immediately above their diminution.

the addition of the lower part of the tower, is 40 feet by 15, and the chancel is 36 by 16. But this disparity of proportion is easily accounted for from the fact of the chancel having been originally the part where the service was performed, the present master (the Rev. Stanley Faber) having added the seats of the nave. The chancel has sixteen stall seats, referable to the close of the sixteenth century, and were it not for certain ornaments detective of their date, the beautiful tracery of the bench ends might be ascribed to an earlier period.

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### STAINDROP CHURCH.

King Canute, among other gifts to the Cathedral of Durham, included his mansion house of Staindrop, which from the proximity of the two places, is assumed by some to mean Raby Castle. Be this as it may, no traces of such high antiquity are discoverable in either.

Staindrop Church is celebrated as the burial place of the Neville family (the ancient owners of Raby Castle), and their altar-tomb monuments are the most elaborate specimens in the county.<sup>1</sup> The date of the building so far as regards the nave may be about 1200, the period of transition from the Norman to early English. The arches belong to the earlier or first style, and the circular columns, some of which have foliage on their capitals, are of the second.

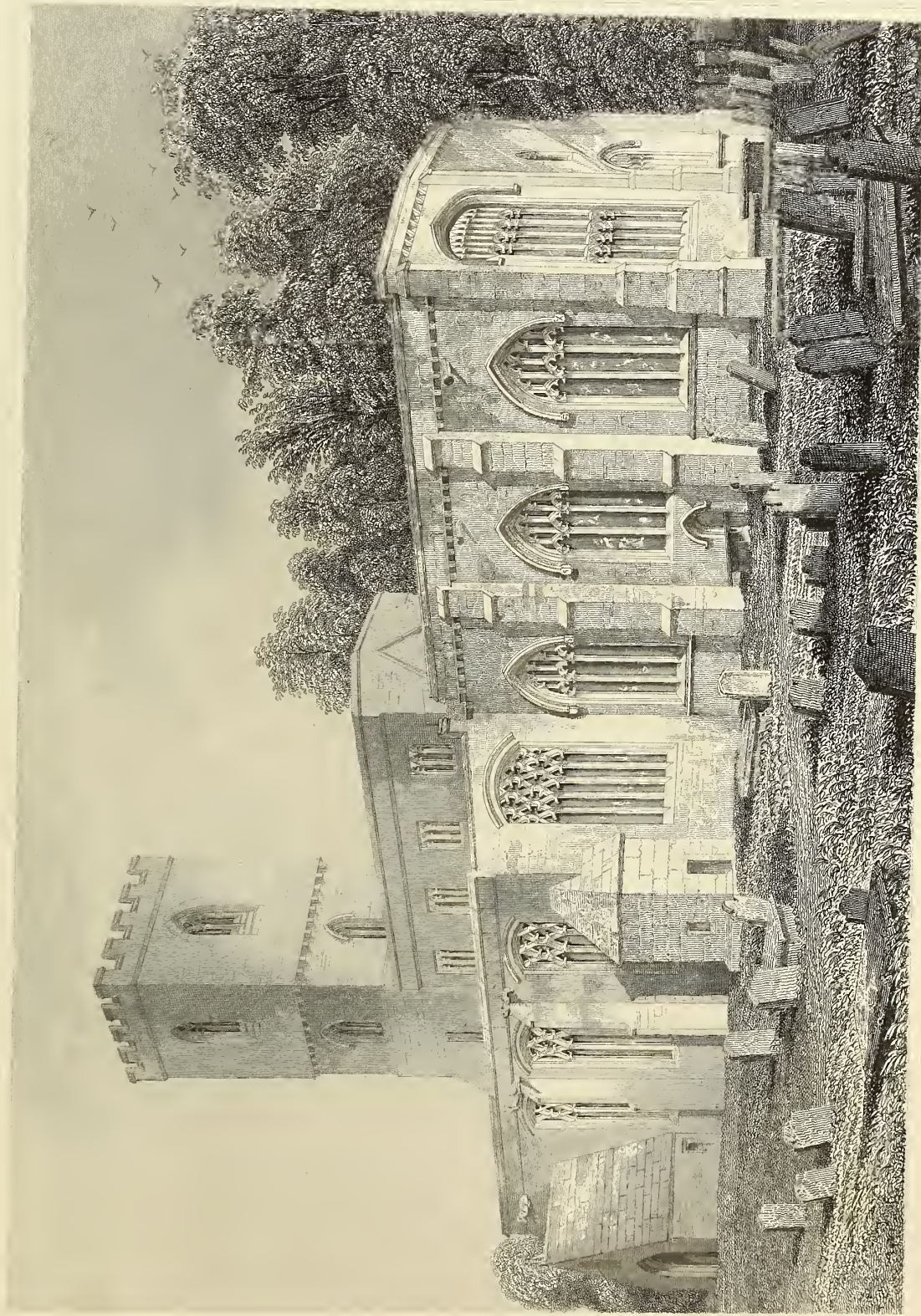
All the walls of the nave and chancel are of subsequent dates to the preceding. Those of the first portion appear to be of 1343, when Neville had license to found three chauntries<sup>2</sup> in the church, and the second is of about 1378,<sup>3</sup> at which time the then Lord founded a college for poor men, and erected collegiate houses against the north wall of the nave. Every vestige of these is obliterated, and the stall seats and desks of its ancient occupants are the only objects testifying that such an institution ever existed.

<sup>1</sup> See engravings of these in Surtees's Durham. Other interesting examples exist in this building, and one recessed in the wall of the south aisle having a female effigy under its arch is surmounted by a crocketed gable with pierced tracery of beautiful character.

<sup>2</sup> One of those was in the south aisle. The building at its angle in our view, and used as a bone-house, was the priest's porch; the sedilia also remain, though hidden by the pews.

<sup>3</sup> The east wall and its perpendicular window are of still later date, about 1460.

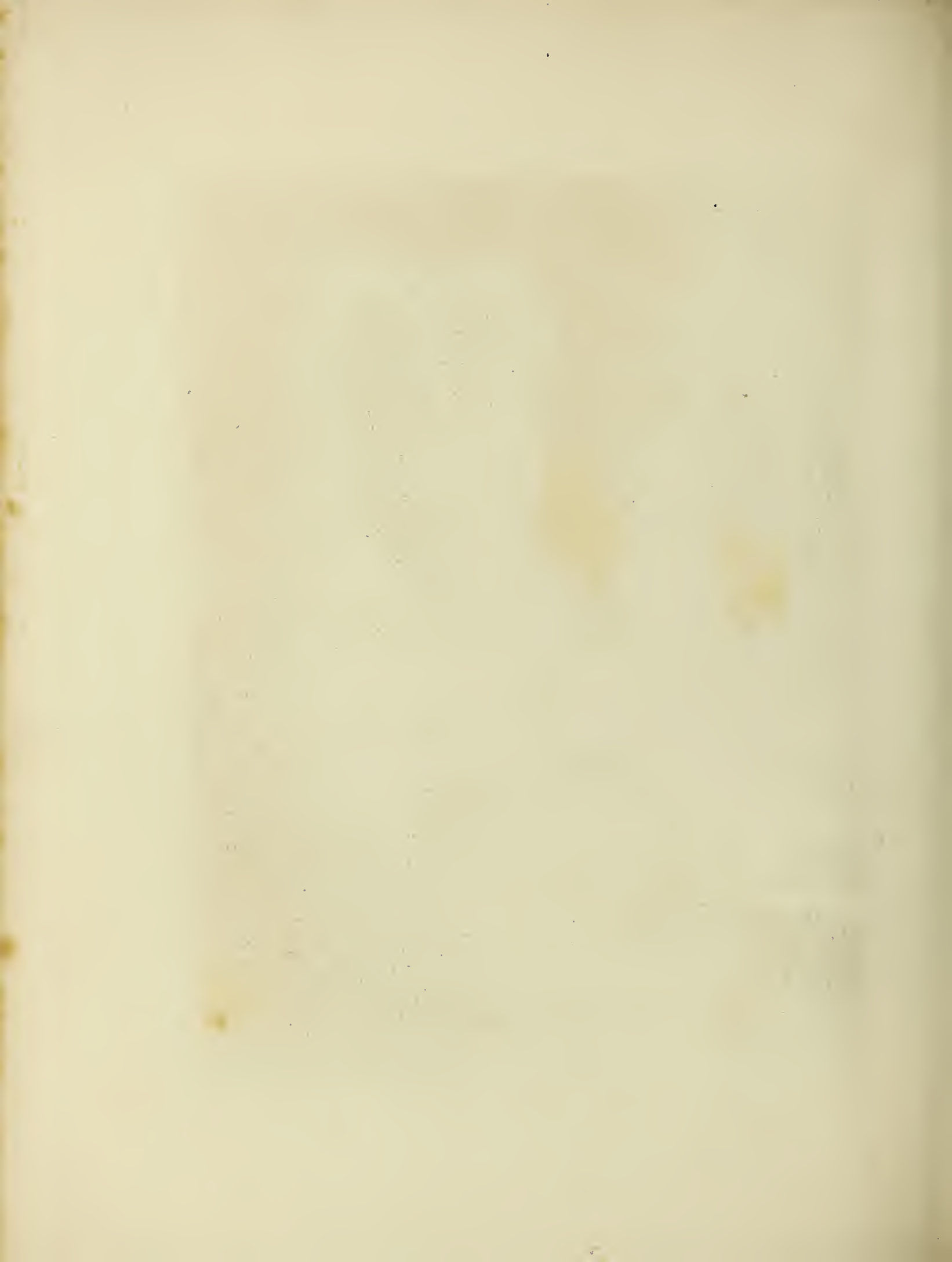




Drawn by R. W. Billings.

STAINDROP CHURCH

Engraved by Geo. Winter.







*Drawn by R.W. Billings.*

*Engraved by J.P. Smith.*

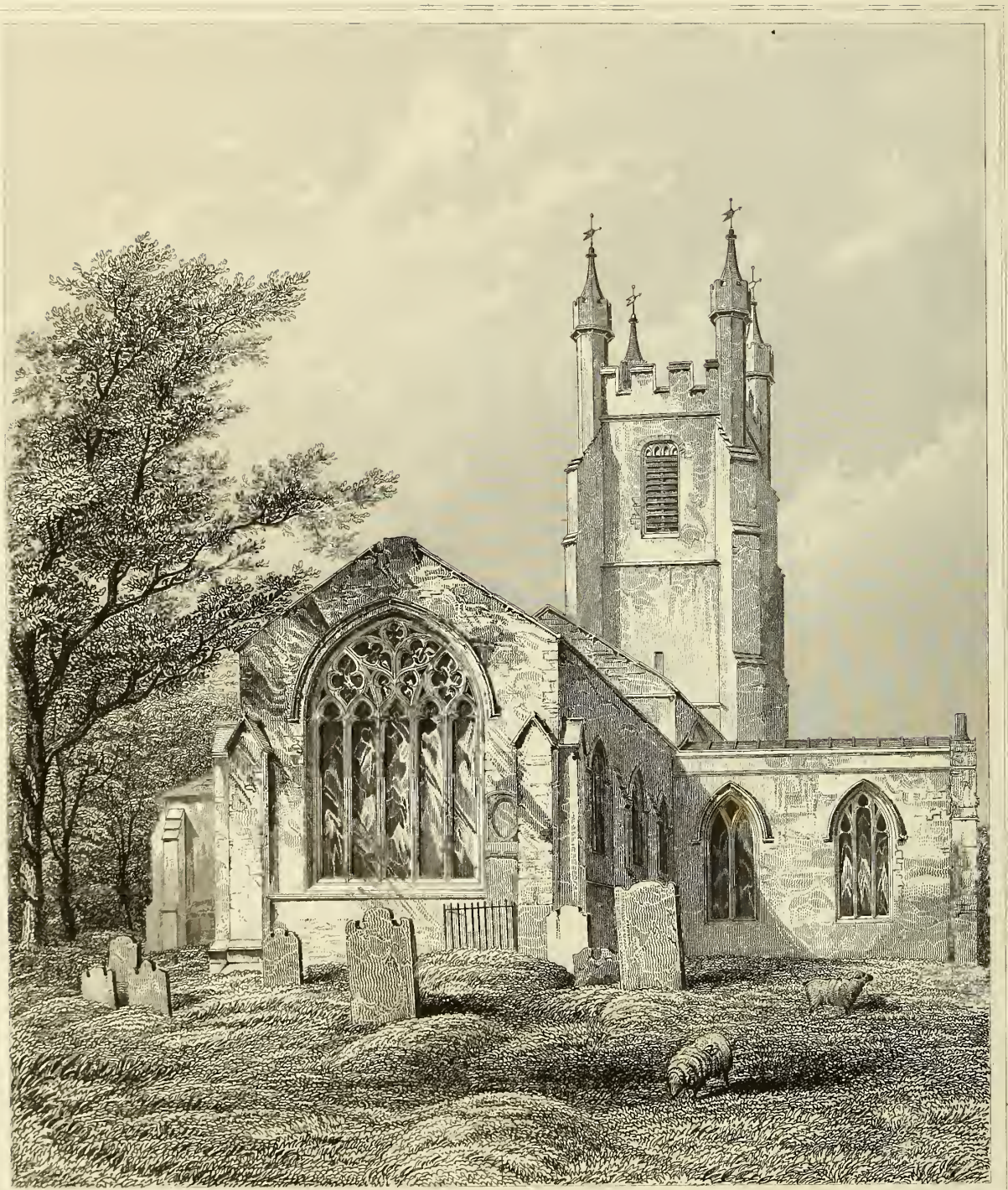
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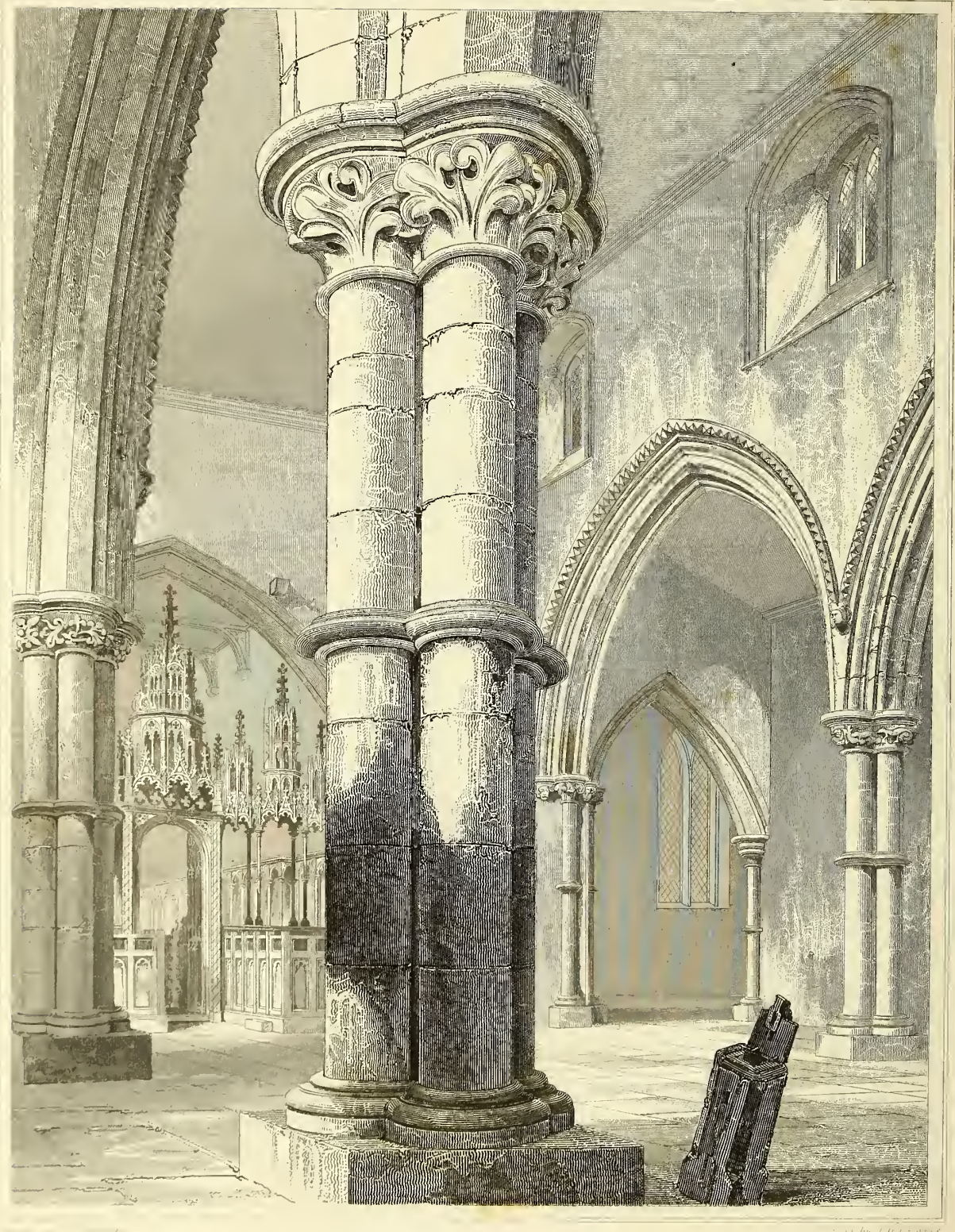


*Engraved by J. H. P. 1860.*

N. E. VIEW







Engraved by J. H. St. John.

THE CATHEDRAL OF LONDON.

THE CATHEDRAL OF LONDON.



Excepting the loss of its high pitched chancel-roof, Staindrop church retains generally its ancient character. The upper part of the tower (above the corbels) is of about 1360, and most singular is its design, as its proportions increase towards the summit. The porch is internally arched with stone ribs, another example of which occurs at Boldon.

Our second engraving, the chancel sedilia, would seem to imply, by their style, that a portion of the early English chancel was allowed to remain.

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### SEDFIELD CHURCH.

Sedgefield was a place of importance before the Conquest, and possessed a church for some time before the existence of the present edifice, though no architectural record of it remains, except a monumental stone inscribed with Saxon characters "Sir : Andrev : de : Stainelai : " (Master of Greatham Hospital), and the fact of one Ulchild having been rector in 1085.

The church claims attention, for the quadrupled columns of the nave with their exquisitely foliated capitals are not to be surpassed. They are the earliest specimens of their style in the county, and the columns and bands bear a striking affinity to those in the circular part of the Temple Church, in London, finished before 1200. All the rest of the church (including a lofty tower at the west end) is of a much later date. The north transept was a Chantry Chapel, built in 1379, and the south transept (seen in our exterior view), formerly the chapel of St. Thomas, is of somewhat earlier construction. To the date 1379 the chancel may be assigned, but its seats and panelling, its ceiling, and a fine canopied screen of the same general style as that at Brancepeth,<sup>1</sup> are all of the Elizabethan periods. The nave and transepts are pewed, and the west end is further disfigured by a huge gallery.

All the modernizations or so-called improvements (except the plaster ceiling) we have omitted, and our interior has nothing but ancient features, not the least important of which is its old money-box, the hollowed stump of a tree fixed in the pavement.

<sup>1</sup> It is considerably larger than the Brancepeth screen, having five canopies or compartments, and, from the affinity of the two designs, they may fairly be attributed to the same architect.

## STRANTON CHURCH.

The picturesque little village and church of Stranton are adjacent to the sea, about a mile and a half from Hartlepool. Its character externally is perhaps more harmonious than the generality of the Durham churches, for there is no great dissimilarity of style in its various parts. The windows are the only enriched parts, and all these are either of the late decorated or perpendicular period. There was a church here of more ancient date than the present one, for it is distinctly upon record that Robert Brus gave it to the Priory of Gisburn, and the grant was confirmed by Bishop Pudsey (1154-1197).

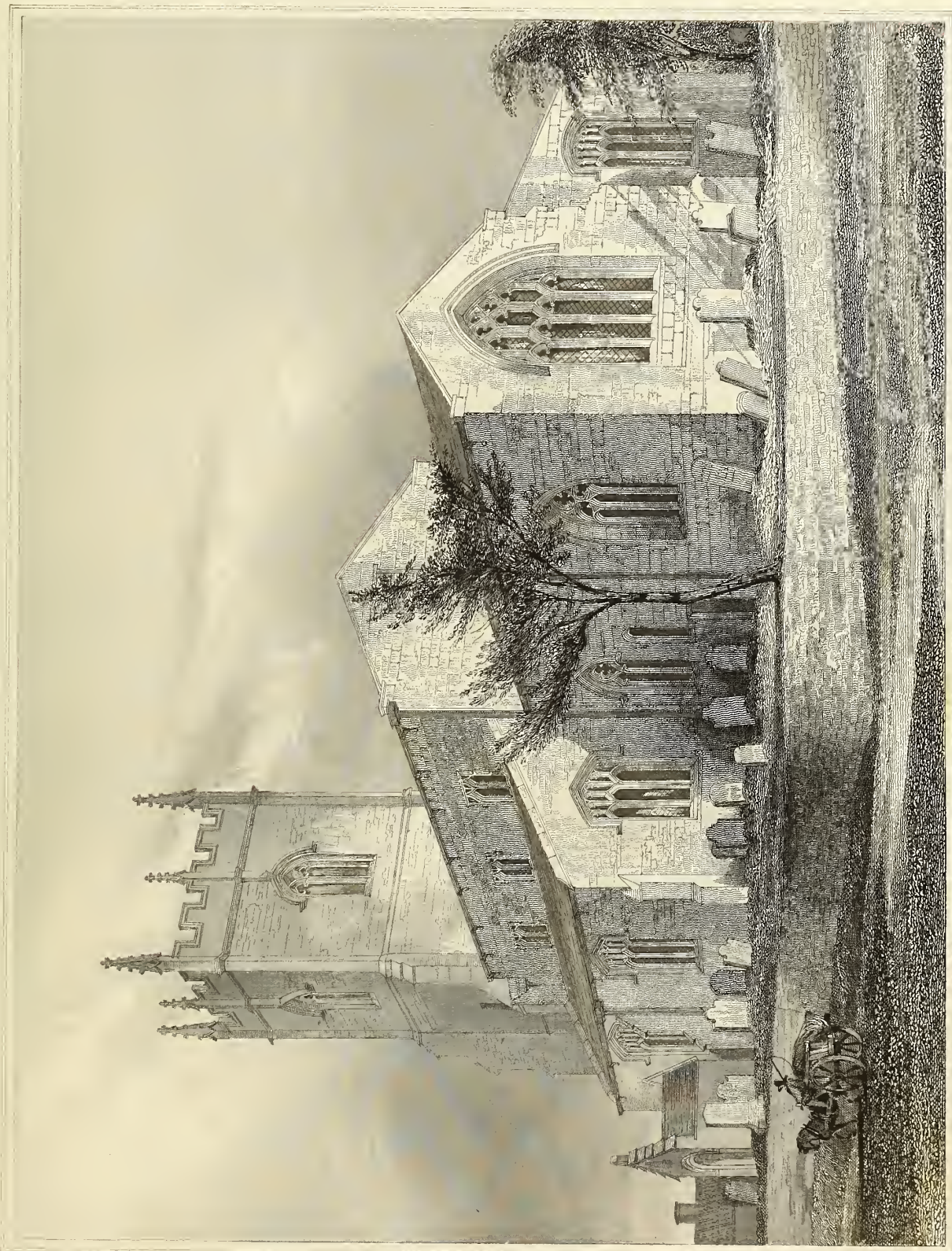
Its nave presents no feature worthy of notice, all ancient character having been destroyed by pews, plaster, and whitewash, but the chancel has been recently re-edified in correct taste by the present Vicar, the Rev. R. Webster.

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We have now completed our review of the principal ancient structures throughout the county. We have contemplated the "glorious works of intelligence" in crumbling ruins, both sacred and profane. The hallowed temples of our forefathers and the castle holds of ancient warriors have severally engaged our notice. We have viewed the masterpieces of architecture, naturally led (as an eloquent writer has observed) to contrast the permanence of the *spirit* which produced these works, with the fragility of the *material* elements of which they are composed. We have portrayed the most prominent features of our subject, describing (however inadequately) all that our pencil has shadowed forth, and introducing such historical allusions and local traditions as bear upon our illustrations. We have been actuated in our survey by veneration for the remains we have beheld, while carried back in imagination to ages past, guided by the

"Spirit of antiquity, enshrined  
In sumptuous buildings, vocal sweetness  
In picture speaking with heroic tongue  
And with devout solemnities enlivened."





Engraved by Geo. Waller.

ST. REMY'S CHURCH

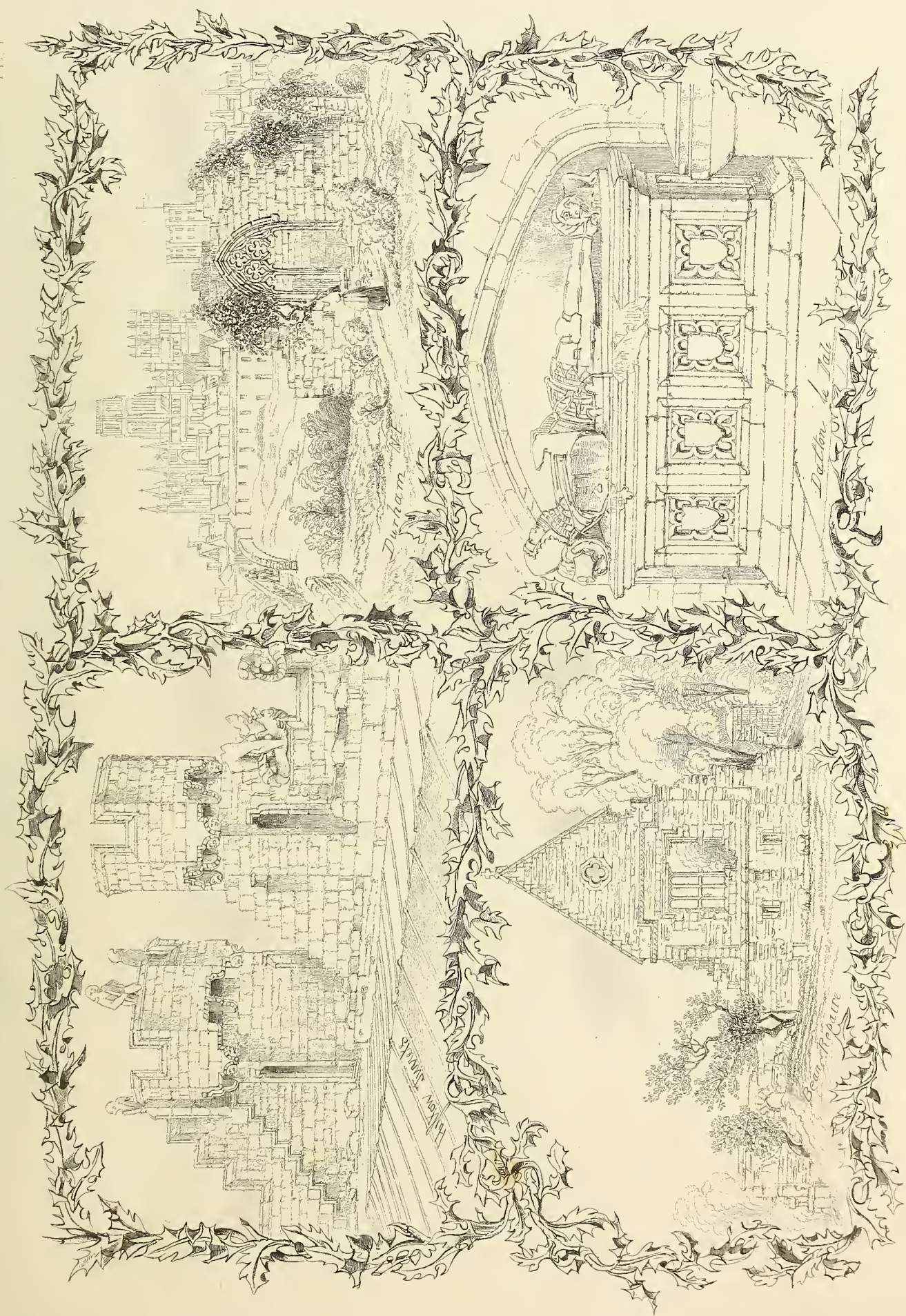
S.E. VIEW

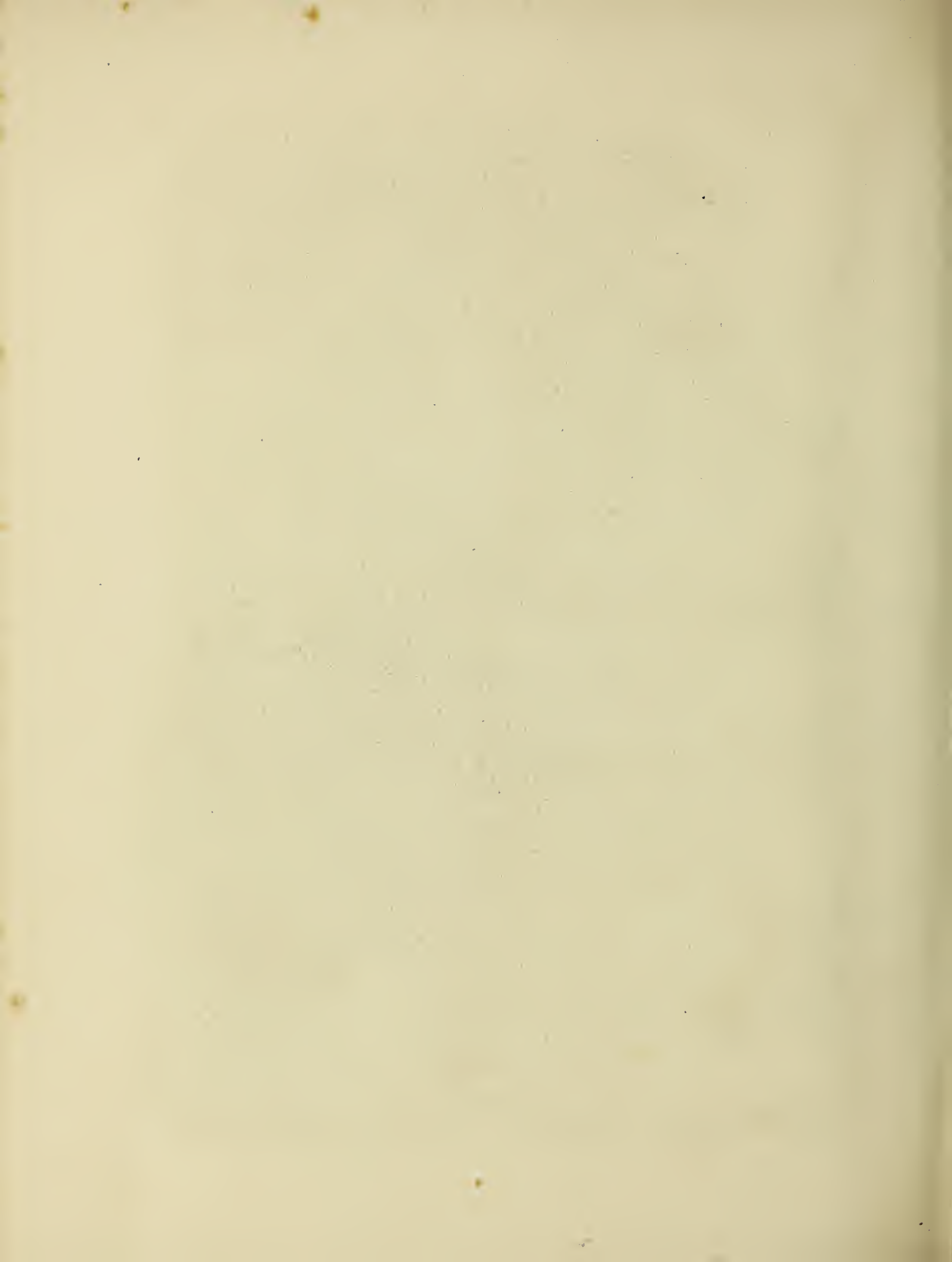
Drawn by R. W. Billings.

Durham, (published by Geo. Andrews, & G. W. Billings, & Co. Waller, London, June 1, 1844.)

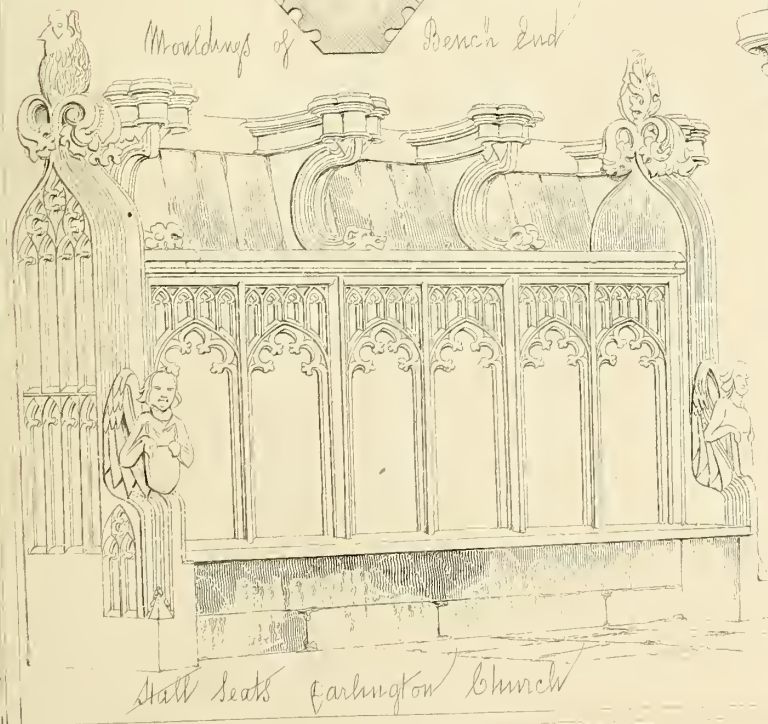
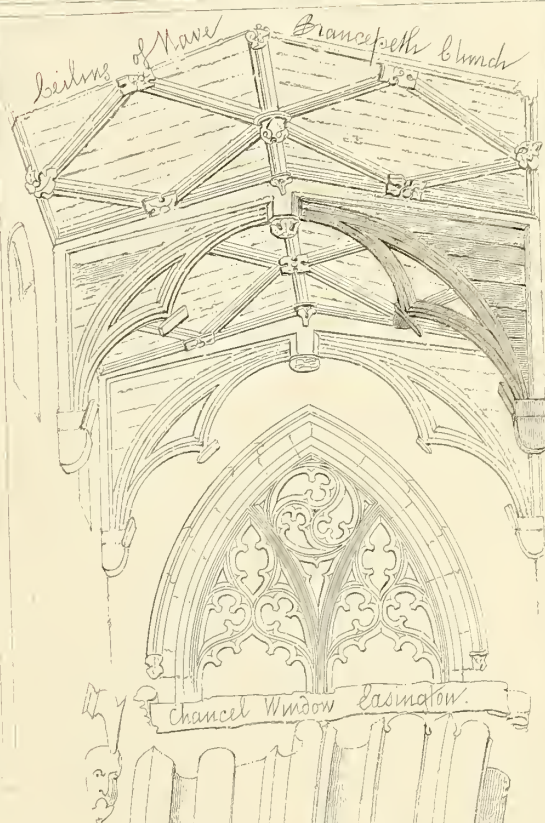
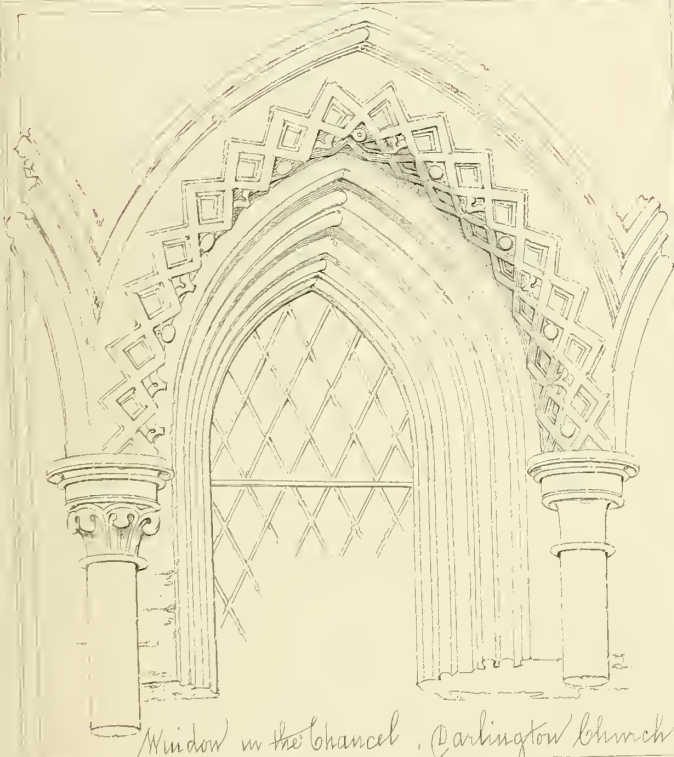




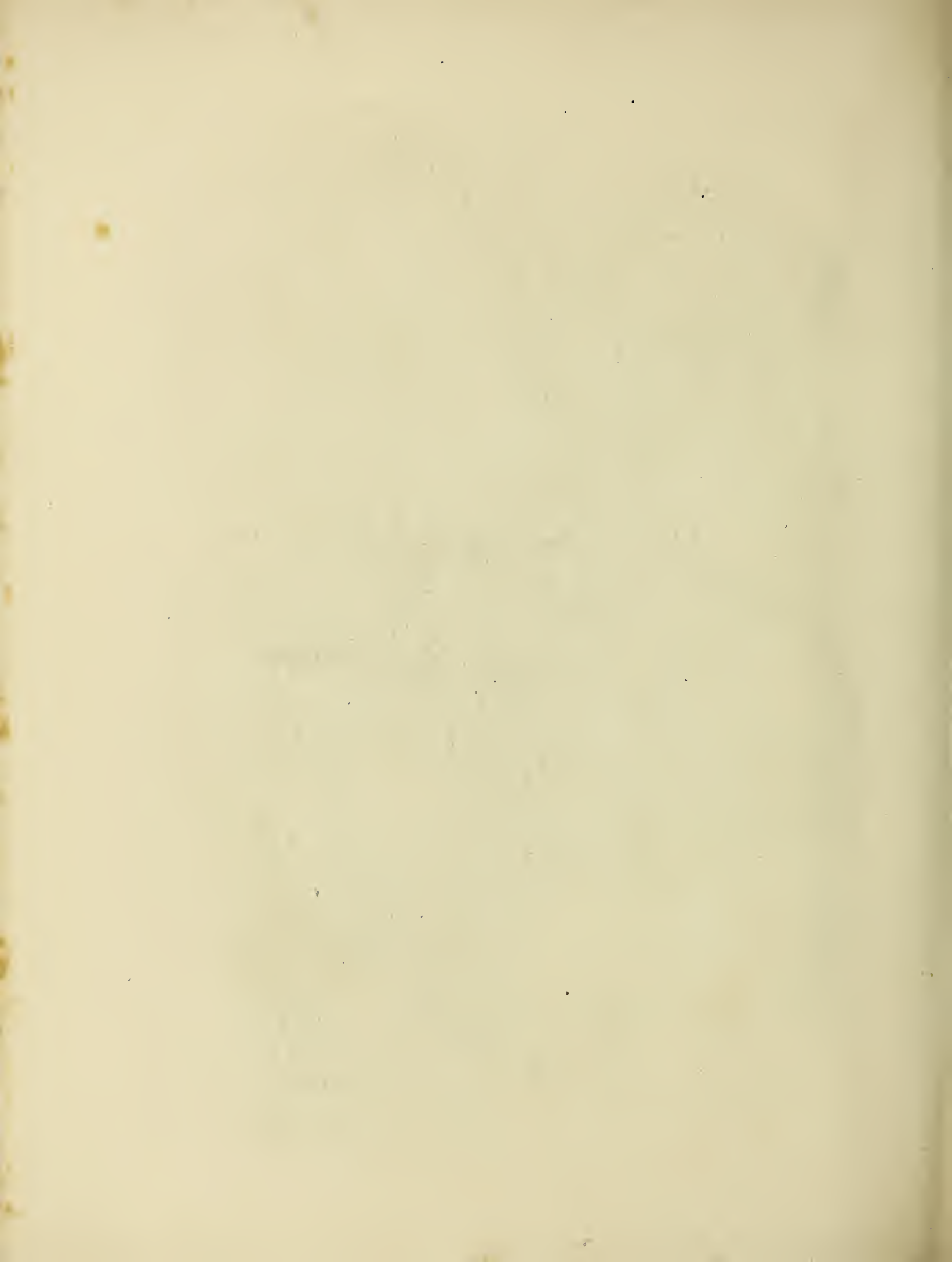




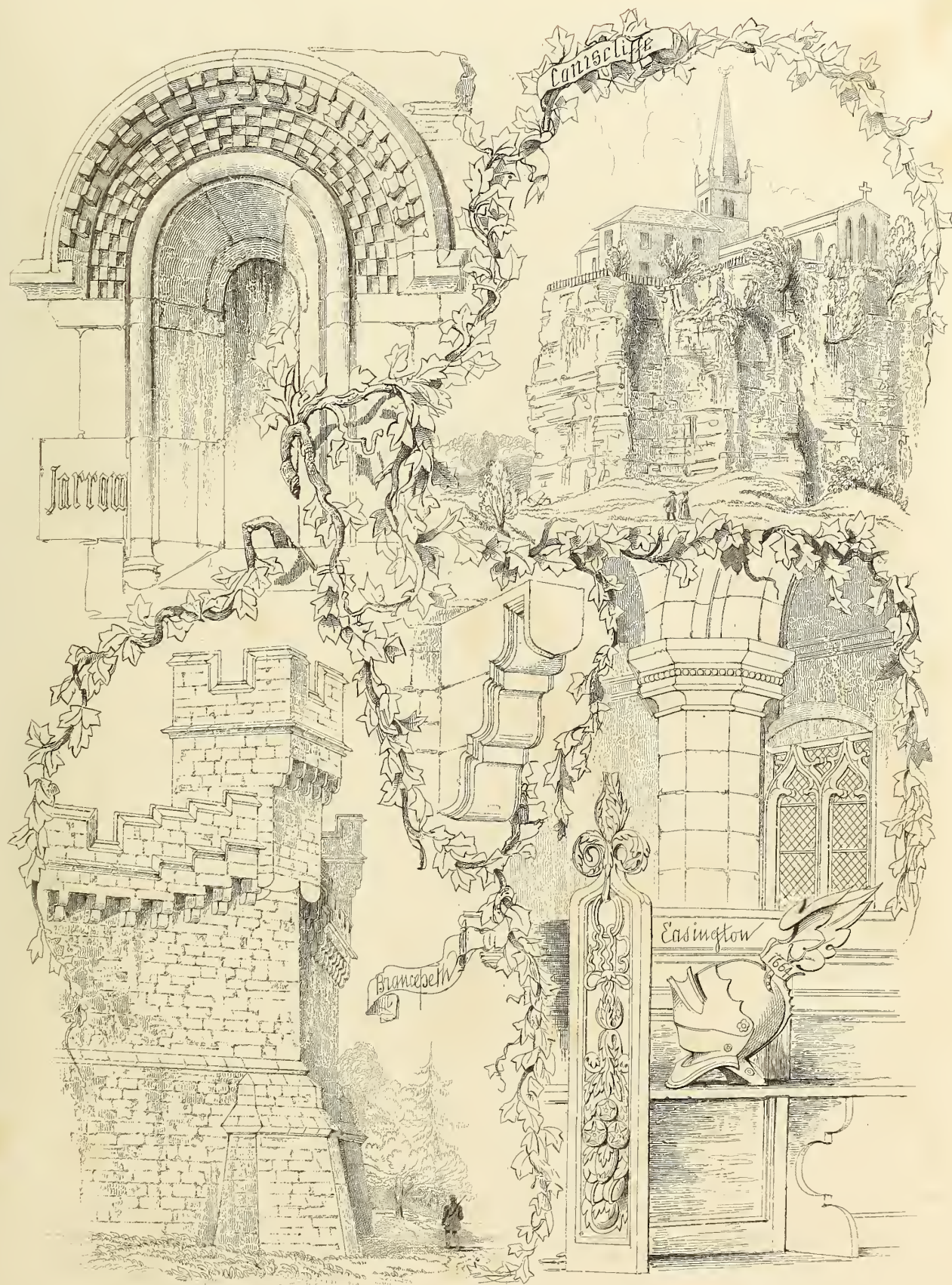




Bracelet in the Chapel







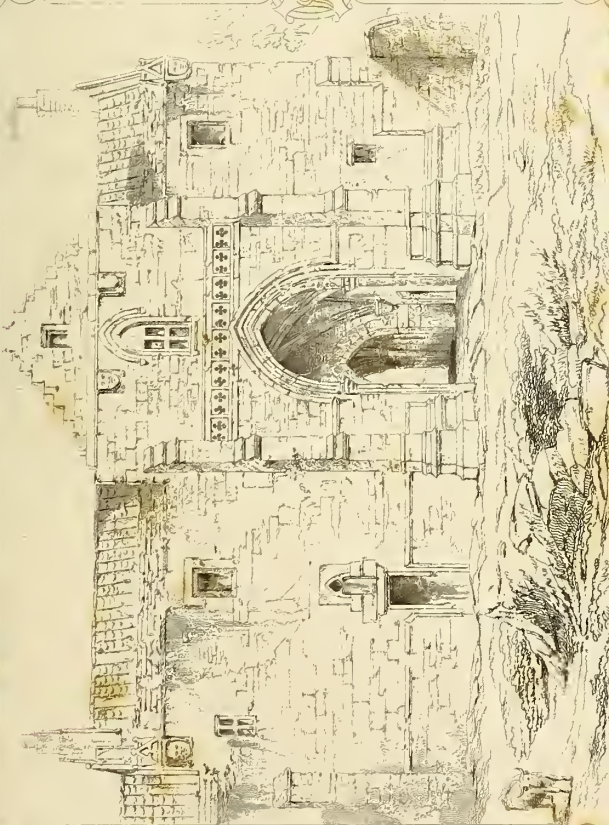
R. W. Billings

G. Minter

Durham Published by G. Andrews & R. W. Billings, April 1846.





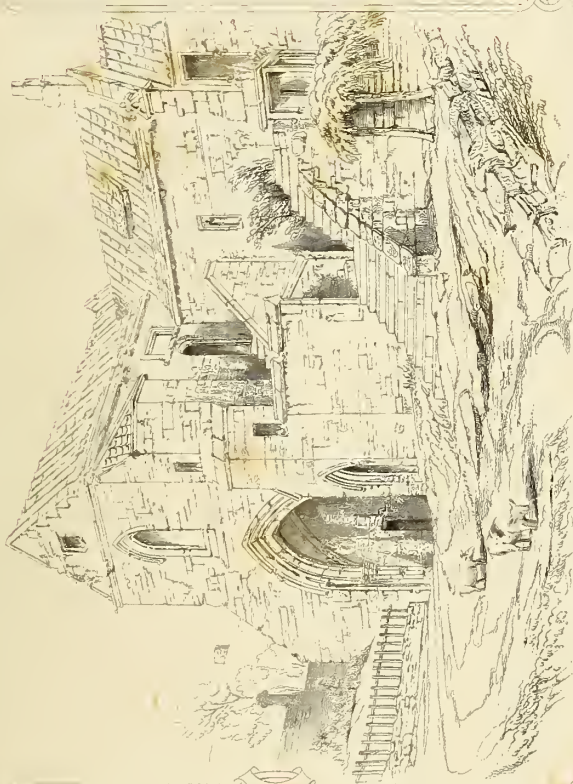


The Gateway, Kerner Hospital and



Transept of the Church and the Almshouses, Houghton

R. H. Bullen



back view of the same Building



Langley Hall

J. Speddy

















Edited & Complete  
Mr. Bernard Quaritch  
HR

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